

CHANGING IDEAS ABOUT ART EDUCATION

1876

SCHOOL



ARTS

1956

ART EDUCATION / THEN AND NOW
by Italo de Francesco, page 5

THE CASE OF THE GIFTED CHILD
by Viktor Lowenfeld, page 13

SIXTY CENTS / APRIL 1956



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Our cover contrasts the restraint of the nineteenth century (from Peterson's Magazine, June 1876) with today's freedom (third grader, Pittsburgh, Pennsylvania Schools).

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SCHOOL ARTS

the art education magazine

VOLUME 56, NUMBER 8

APRIL 1956

Changing Ideas about Art Education

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using this issue

Art education has come a long way in the past one hundred and fifty years, although many past emphases still exist in some of our schools. After you read Dr. de Francesco's summary of these movements, page 5, try to decide in what period your own art instruction belongs. Most of our art philosophy is based on the average child. Do our theories hold true for children who have special abilities, and how do we treat the gifted child? Read Viktor Lowenfeld's article, the Case of the Gifted Child, on page 13. Should machines have a place in the art program for young children? Read Helen Patton's account of a jig saw in third grade, on page 19. Seeing is Believing, says Richard Reinholdt, in his convincing pictorial article, page 22. Boys like dolls when it gives them an opportunity to use the lathe, page 24. Jean Mitchell is back, on page 25, to tell us about wire sculpture in the grades. Roberta and Frank Bach tell us how their family makes art films, on page 27.

Wilma Geer Bradbury introduces our Here's How section with an article on Pouring Your Own Plaster Jewelry, page 29. Aluminum is in the spotlight this issue, with an article on using disposable aluminum pie dishes, page 30; modeling with aluminum foil on page 31; and making exhibit frames of this material on page 34. Myrtle Bang tells us how her students use torn paper to plan tempera paintings, page 33, and Jessie Todd tells us that her children like to combine white crayon with tempera paint, also on page 33. Dick Bibler's historical sketch and all regular features are in their places, including editorial Walt Disney for President.

NEWS DIGEST

Reprints of School Arts Articles Many individual readers, school districts, and colleges have asked whether it would be possible to secure reprints of School Arts articles and editorials on a single and quantity basis. Unfortunately, the costs would be prohibitive unless a considerable demand was known, and, although there are many such requests, our readers don't always agree on which articles they like best. As an experiment, we are offering two reprints which would be very valuable for distribution to teachers and students. They are: *Developing Creativeness in Children*, from the December 1955 issue; and *Media for Depth*, from February 1956. Details were first announced on page 48 of the March issue, and orders should be sent direct to the Worcester office. We would like to develop this service to include

every article for which there is quantity demand. You can help us in two ways: (1) by ordering your reprints promptly after they are announced, and (2) by letting us know what articles you would like to see reprinted from time to time.

New England Crafts Available The excellent exhibition of New England Crafts, which opened in Worcester in October, is being circulated by the Smithsonian Institution, at a rental fee of \$150.00. Several dates are available. If interested, write to Mrs. John Pope, Traveling Exhibition Service, Smithsonian Institution, Washington 25, D. C. It is being shown in Schenectady March 10-31; Chattanooga on May 20-June 17; Louisville on July 1-31; West Palm Beach on October 1-22; Greensboro, North Carolina, November 4-25. See it if you have an opportunity.

Art Education Conferences The New York State Art Teachers Association will hold its annual conference at the Hotel Hamilton, Utica, May 6-8. The Edinboro, Pennsylvania State Teachers College will hold a one-day conference on April 6 on the theme, *Moving Forward with Art Education*. The editor will discuss trends in art education at the dinner meeting. Next year's conference will be in the fall.

NEA Centennial Art Project The NEA Journal for December invited artists, teachers, and students to submit designs for a Centennial flag, seal, postage stamp, and a cachet. Students must be of college or art school age. We trust that when another hundred years roll around that children of elementary and high school age will also be included.

Iowa High Schools Exhibition The twenty-fifth annual exhibition of Iowa high schools will be held at the State University of Iowa, April 20-21. Carl Holty will be guest artist, and Robert Iglehart will take part as art educator. Theme of the conference is *The Way to Artistic Creativity*.

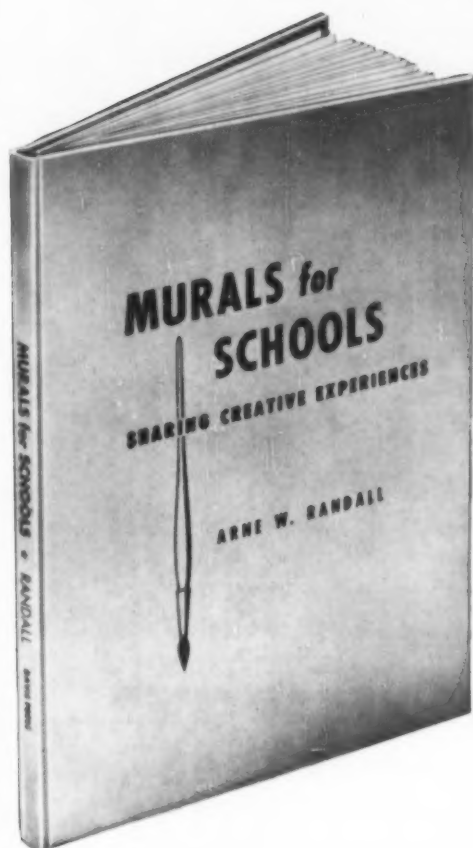
Beelke Goes to Washington

Dr. Ralph G. Beelke is the new specialist, education in the arts, Office of Education, having assumed the position vacated some time ago by Arne Randall. He is well qualified for this position of great responsibility because of his experience as art supervisor and more recently as chairman of the department at Fredonia, New York Teachers College. A graduate of the University of Buffalo and Albright Art School, his master's degree and doctorate are from Teachers College, Columbia. He recently assumed the editorship of the *Eastern Arts Bulletin*. Readers are acquainted with his book reviews in *School Arts*.

He plans to continue this service for our readers and also has agreed to serve as an advisory editor of *School Arts*.



Dr. Ralph G. Beelke



★ Here are examples of the ideas and help offered you in the sections of this book:

1 The Mural Kinds of murals, suggestions for themes, fitting murals to available spaces, ideas on design, selecting colors, useful material for backgrounds, history of murals and some stimulating examples by professional muralists.

2 Creating the School Mural Cooperative planning and organizing for the mural project, choosing a subject by the group, arranging committees, gathering source facts, making the mural, how to fasten murals, evaluation and storage of murals.

3 Materials to Use Use of such basic media as crayon, chalk, tempera, yarn, ribbon, metal, wire, water color, mosaics, and various kinds of paper are illustrated and described. In addition you'll find methods of using material as well as suggestions for interesting variations.

4 Care of Materials Illustrations of various kinds of brushes for making murals; the care and storage of brushes—illustrated; how to clean brushes. The use of containers such as milk-bottle caps and muffin tins; how to make a lazy susan paint holder and other aids for distributing and using art materials in large classes.

5 Murals and the 3 R's Many suggestions for integrating mural making with other subjects. Evaluation of the completed mural by students and teachers. Culminating activities of a mural project such as a dramatic play, a dance, or choral readings. In addition there are here's-how examples giving suggestions for organizing, executing, evaluating and culminating activities covering several different mural projects relating to integration.

6 Bibliography A listing giving complete reference data on publications the author has found helpful to teachers needing source material on various kinds of murals. Material is grouped under the three main headings: books, bulletins and magazines.

Announcing-NEW BOOK

MURALS for SCHOOLS

SHARING CREATIVE EXPERIENCES

by ARNE W. RANDALL

Head, Applied Arts Department, Texas
Technological College, Lubbock, Texas

A book of ideas, methods and materials for making murals in the classroom.

Written by a teacher who knows from experience the problems of the classroom and art teacher, this book offers help and incentive to those using mural making as an art activity. It gives you ideas and suggestions to kindle the creative spark in your pupils. It encourages children to express, in their own way, the ideas they have. It assumes there are many ways to make murals and suggests how local materials, ideas, and conditions can be used effectively in mural projects.

Divided into five sections, plus a bibliography, you'll find the large illustrations of classroom murals particularly helpful and stimulating as sources for ideas. Supplementing the relaxed style of the text is a liberal sprinkling of drawings by the author which helps you visualize important mechanical aspects of mural making.

The mural making activities covered in this book offer such variety in choice of media, ideas for themes, use of materials, techniques, and experimentations that you'll turn to it with confidence and enthusiasm when making a mural is suggested. You'll see and read how to present mural making activities in a creative way; how to challenge the imagination; how to use the classroom-tested methods to give satisfying, stimulating results.

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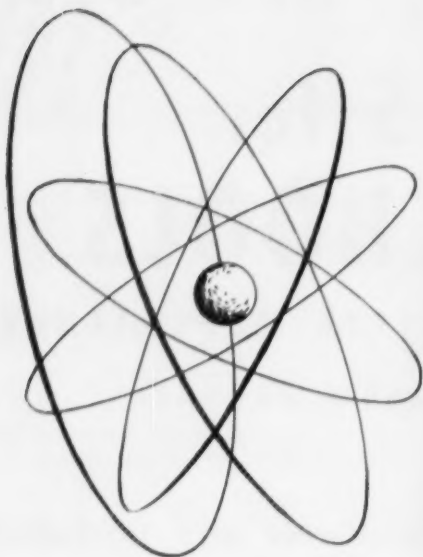
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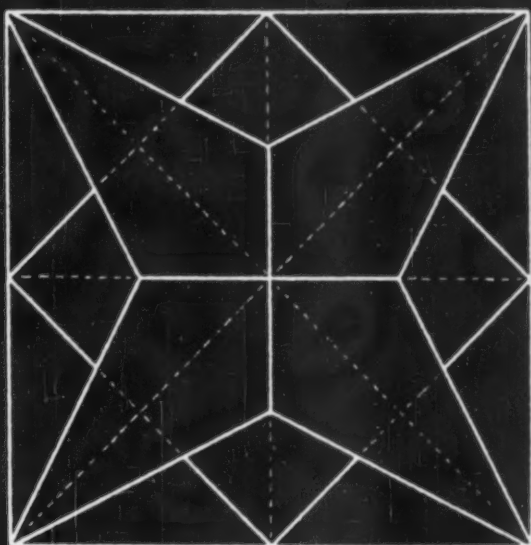


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FROM WALTER SMITH'S BOOK FOR PRIMARY TEACHERS. PUBLISHED 1874



In 1875, children in the primary grades followed the line-by-line directions of the teacher as they drew geometrical figures on their slates. Today's older child, below, has some idea of geometrical forms but the setting is different.

ART EDUCATION THEN AND NOW

Here is an interesting account of the evolution of concepts in art education, highlighting the various periods and personalities. Read it first, and then ask yourself in what period your art program belongs.

ITALO L. de FRANCESCO

Change Is Inevitable The purpose of this article is to survey the changes and envelopments in the concepts of art education by highlighting certain periods and certain events in the history of our field. If historical perspective serves us well, as teachers and coordinators we should then be able to answer for ourselves the question: to what "period" does my art program belong? Obviously, it is impossible in the compass of a shorter article to trace, minutely or completely, all phases of the evolution from the days when "drawing" was introduced in the curriculum of the public schools. The fact remains that *drawing* eventually became *art*, and interest in imitations of nature eventually became interest in the effectiveness of art in child development. The thread between these extremes is not always a direct one; nor are all influences clearly defined. A fact to bear in mind is that what was taught, those who taught, and the conditions of the



CHICAGO PUBLIC SCHOOLS PHOTOGRAPH

time intermingle and are equally effective in the total picture. In the end it will be plain that the beliefs held by art educators today are compounded of some tradition, some history, some vision, some experimentation, and a great deal of polemic.

Significant progress in art education has been achieved in an evolutionary manner which has manifested itself in the form of *changes*. As we look back over one hundred and fifty years of art education in America, we are compelled to marvel at the changes that have occurred. Academic perfectionism has been supplanted by self-discovery, step-by-step exercises have been superseded by individual guidance, and stereotyped subject matter has given way to personal interpretations of man and environment. The application of adult concepts and aesthetic standards to children's work has been replaced by fresh insight into the nature and meaning of the art expression of young people. The general direction of the art product has shifted from technically accurate, visual representation of dictated subject matter to the encouragement of the imagination in which personal tendencies and vision find a large sphere. Lastly, the recognition of art as the birthright and essential element in the development of *all children*, has changed it from a "special" position to a normal activity which emphasizes expression through the education of the senses and of the emotions.

On the negative side, the same one hundred fifty years disclose that changes have invariably been met by resistance and followed by lag. Such a condition is always due to the disparity between newer concepts and the readiness of people to accept them. Tradition and inertia are the potent forces which retard progress, induce suspicion of the new and generate unwarranted sentimentality for the old. Fortunately, time passes swiftly and change records its gains in spite of tradition and inertia. Richard Guggenheimer has made this significant statement: "A major premise, now established is that a true grasp of reality requires the widest possible envelopment of past-leading-to-present with no breaks to mar the continuity that is the prime characteristic of being and becoming." Being and becoming are the necessary intellectual conditions that art educators of the second half of the 20th century must adopt if the improvement of art education is to continue unimpeded.

In the Beginning In pointing up major changes in our professional development, it may be interesting to think of art education as a pyramid. At the beginning of the 18th century, the size of the pyramid was unimpressive and its base was proportionally small. The base of the pyramid and the breadth of its base have grown larger as time and changes have pursued their course. American art education of the early days was concerned with the elite, or individuals who could afford to pay for private instruction in order to acquire a veneer of culture. But Benjamin Franklin, even as early as 1749, had recommended for his Academy that "they (pupils) learn things that are likely to be most useful

FROM PETERSON'S MAGAZINE, PHILADELPHIA, JUNE 1874



These two children are a study in contrast. The above shows the restraint and precision induced by the adult-determined behavior of the nineteenth century; right shows atmosphere of freedom in which our children express themselves today.

and most fundamental, . . . And with it may be learned *something of drawing by imitation of prints and some of the first principles of perspective.*" It is evident that the earliest aims of art education were vocational and cultural. It is also interesting to note Franklin's prophetic words: "*that all might profit.*" Unfortunately, his hope was not to be realized for nearly two centuries. Meantime, geometric drawing, copying from prints, and perspective were taught with vengeance. That was our meager beginning.

Art Enters Public Education In the early part of the 19th century, Horace Mann, Secretary of the Board of Education for Massachusetts, promoted, and later legislated, "drawing" for the larger common schools of his state. Mary Mann and Elizabeth Peabody were also ardent advocates of art activities at the elementary school level. Henry Barnard, the first Commissioner of Education in the United States, exerted strong influence in behalf of art, in Connecticut first and later on a nation-wide scale. These men believed that the teaching of *drawing* would be "good training in

taste and for American industry." At the same time, William Minefe taught cast drawing in the schools of Baltimore, and J. R. Smith published little volumes entitled "Juvenile Drawing Books." In these books drawings were reproduced on one page while the facing space remained blank so that children might copy the drawings "by close observation." Actually, throughout the nation there were sporadic attempts to introduce some form of drawing in the schools.

The Pennsylvania Academy had already been founded in 1795 but during the first decades of the new century several schools of art were established, many of them existing today. The influence of those schools was strong because their graduates determined, by far and large, the type of art taught in public or private schools of the time. Fortunately, to offset academic traditionalism there occurred events such as the founding of the first Normal School at Lexington, Massachusetts in 1837, for the express purpose of training teachers for the classroom. Related events indicated that the educational forces of the nation were getting ready for a general advance which included the use of art in the schools. The sum total of early 19th-century efforts was a broadening of the base of our pyramid. It now involved more children and its objectives were: culture, design for industry, and development of taste. But copying, geometrizing, and slavish accuracy in representation for its own sake were typical.

European Influences The second half of the 19th century found America consolidating her gains: political, economic and social. Emerson's "The American Scholar" was a declaration of intellectual independence, even though European educational theories were just beginning to be understood and applied in the nation's schools. Froebel, the father of the kindergarten, Herbart who had anticipated the ideas of a *gestalt*, Pestalozzi who had emphasized *sense perception*, and Rousseau who had advocated a *child-conscious curriculum*, were hardly known in our country. Under the championship of men such as William T. Harris, Colonel Parker, G. Stanley Hall, and later on the McMurrays, the teachings of those European masters were infused in American education with tangible effects.

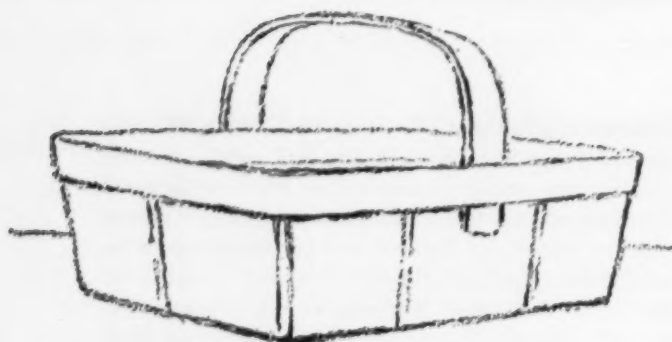
But what of art education? It too was ready for the change. The Massachusetts Normal Art School (now The Massachusetts School of Art) was founded in 1873 with Walter Smith of Leeds, England, as its master. Smith organized the earliest classes for the training of teachers of "industrial drawing." He also prepared books for the guidance of teachers and even for self-instruction. As the century drew to its close we find that "type solids" have entered the scene: cubes, cylinders, cones, spheres, pyramids and other three-dimensional shapes. These were to be drawn accurately, in proper perspective and rendering. Illustrative, or "art" drawing, was tolerated but "pictorial" drawing was a *must*, and it was to be done with high regard to "truth," another way of saying, *photographically*.

Counteracting these highly dictated and academic procedures the "Oswego" and the "Quincy" movements in primary grades, were using art as liberation, as play, and as means of expression. An interesting aspect of art at this point was the belief that art was ennobling. Therefore, the "ideal" was stressed and "beauty" and "truth" had religious connotations. Experiencing, play, freedom from ever-present adult restraints, the use of sensory aids, and less formalism in the classrooms were beginning to find their place in progressive elementary schools with some slight effect on art. Toward the end of the century Henry Turner Bailey's influence began to be felt, especially as the first editor of *The School Art Book*, now *School Arts*. He vigorously championed the cause of school art and better prepared teachers in the best light of the times.

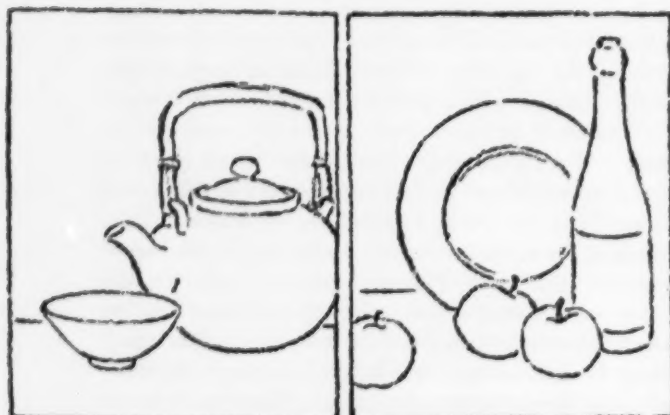
The last years of the century were rich in promise and in men. John Dewey's experimentalism was already under way at the University of Chicago where its brilliant president, William Harper, was advancing by nearly fifty years the idea of *general education*. Meantime, Arthur Wesley Dow, first at Pratt Institute and later at Teachers College, Columbia, was formulating his ideas for a virtual revolution in art education. In 1899 the National Education Association, realizing the new significance of art, appointed a "Committee of Ten on Drawing in the Public Schools." It is appropriate to note the report of that committee on the aims of art education: (a) To develop *appreciation* of the beautiful; (b) To develop the *creative* impulse; (c) To offer consistent development of



PHOTO COURTESY PITTSBURGH PUBLIC SCHOOLS



A Perspective Sketch from the Object



Showing Grouped Objects Treated in Outline
Note the Composition and Spacing

Perspective and Composition as taught in the early days of the century were a step forward, but formal teaching and use of stereotyped objects defeated even these intentions. Expressive use of basic art concepts is the new approach.



the faculty of sight; (d) To acquire *ability to represent*; (e) To prepare pupils for industry is *purely incidental*; (f) The development of artists is in no sense the aim of art education in the public schools. Aims (a), (b), (e), and (f) bear a strong similarity to the present point of view, aims (c) and (d) remained in line with the thinking prevalent of the time. But the base of the pyramid had broadened considerably in terms of method, point of view and with regard to general aims of art.

The Twentieth Century The first decade of our century was rich in its concern for a theory of art education. The "Art for Art's Sake" movement reflected wealth and buoyancy and was an attempt to liberate man from the machine and to develop appreciation. But unfortunately it over-emphasized technique and placed art in a new Ivory Tower. During this same period "sloyd" and industrial arts were introduced in the schools and, in time, these broadened into the crafts as we know them. The most important change, however, was Dow's synthetic approach to art. The elements and principles of design were replacing the wooden drawings and the geometric exercises of the immediate past and found ready response in the classroom. The base of our pyramid was slightly broader but as yet no provision was made for art as experience, growing out of the life of the pupil. Hilpert points out that: "Little or no recognition was given to experimental procedures and the development of originality."

The principal phases of art in the second decade were "scientific perspective," object drawing and nature drawing, and design. The big debate in 1917 was "Shall Design Supersede Drawing?" Watson delivered an address at the Convention of E.A.A. on the subject "The Plea for the Pencil," indicating that the issue was between representation and design, which was largely surface design. Copying boxes and sprays of flowers was but a minor deviation from the "type solid."

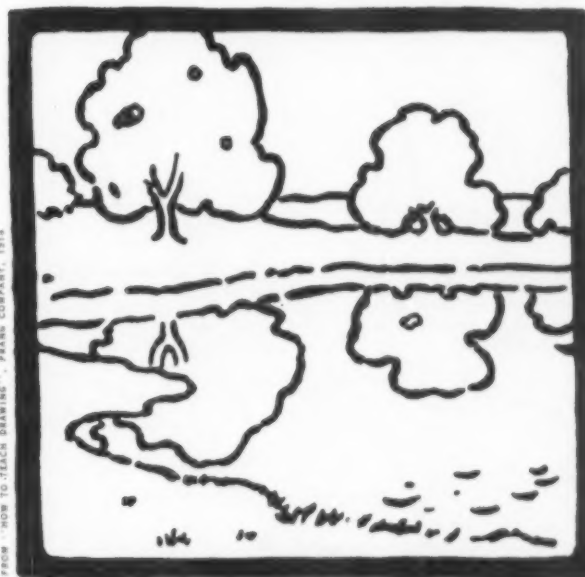
However, Dow and Dewey were beginning to make their impact, the first in art education and the latter in educational philosophy. These men, in a real measure, are to be credited for many of the forward steps taken by art education in the years that followed. Dow's contribution and influence lifted art education from a traditionally academic position to a recognition of basic principles and elements of composition. It was argued that with the new approach a measure of individual interpretation could be evoked. But in time, Dow's theory gave rise to misunderstandings and *art by rule* soon became the new formalism. It has not yet altogether disappeared from the classroom.

Dewey's larger contributions were in terms of philosophy. His chief insistence was upon *experience* and *experimentation*. But, Dewey was also misinterpreted. In art education, the confusion led to shallow activities and aimless experimentation with little regard for artistic expression. Nevertheless, the two men had planted the seeds that were later to flower into what we call "modern" art education. Meantime, Bonser and Whitford, largely through their writing

and organizing ability, gave form and educational respectability to the newer concepts of art education. They were followed by zealous disciples such as Kirby, Klar, and Winslow whose influence carried into the 1940 period.

By 1920 the leadership of art education was making a plea for "The Human Factor" and "Art in Life." The junior high school idea was moving forward as a beginning in the understanding of adolescents. Art education was advancing quantitatively and those in the leadership were "selling" art education to the public. Professionally, however, in 1927 Munro saw these flaws in the art program: standardization; set curriculum requirements; vocational leanings; the marking system; and stereotyped results due to excessive reliance on Cizek prints, Dow's formulae and the Dynamic Symmetry of Jay Hambidge. This period is characterized by "scientific" attempts such as Whitford's terminology studies, Meier's testing, and stultifying curriculum organization. Worthy though these activities may have been, the results were tight, directed and formalized. At this same time, the schools became poster factories and favor mills in the interest of "selling" art to the public.

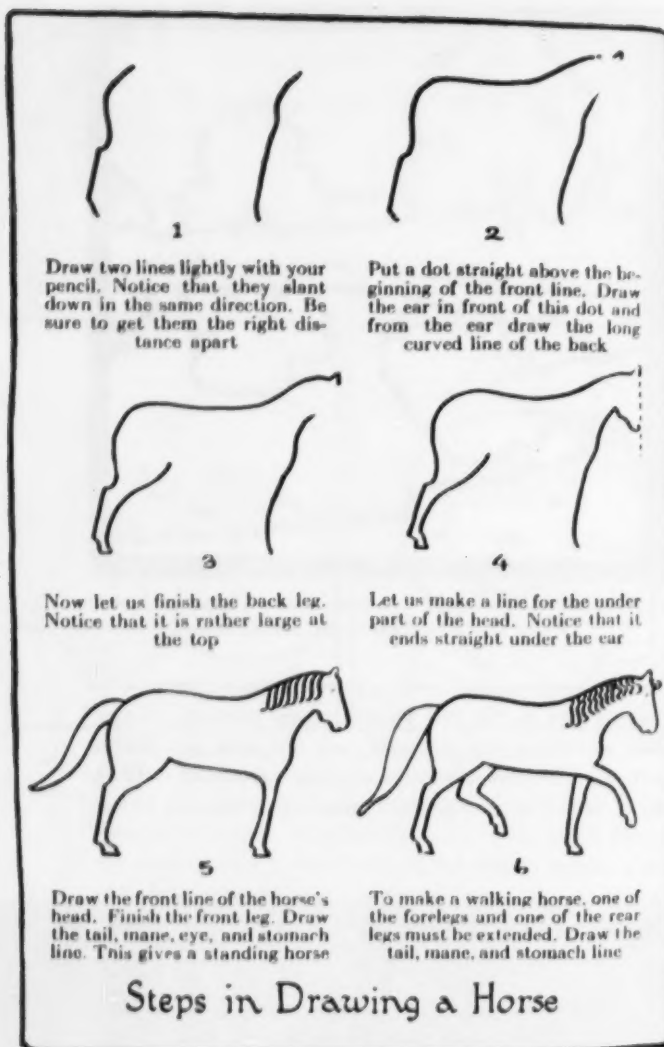
The Child as Artist Leaders gave more thought to the child and as early as 1924 foundational work on the significance of art in child development was being demonstrated by Margaret Mathias. It was at this time that experimentation with materials suited to the child, and true experience art



Decorative Landscape Compositions. These may be Traced and Filled in with Color Schemes

Tracing, copying, and "color schemes" were accepted ways even as late as the first decade of our century. Today, child expression has replaced such dishonest and barren methods. Compare the sterile methods advocated in 1914, above, with the third grader's imaginative drawing below.





Directed, step-by-step instructions in drawing, painting, and other forms of art persisted as late as the 1920's. In sharp contrast, interpretation and feeling are advocated today as a means of securing spontaneous, creative results. A similar subject is resolved creatively in example below.



was first made clear. In the thirties, Sally Tannahill and Belle Boas at Teachers College, Columbia, were not only reinterpreting Dow's ideas in the light of newer concepts, but were demonstrating to school administrators the worthwhileness of art in the life of children. They broached the idea of freedom of expression and of individual interpretation. A fact little recognized is that in 1927 the National Education Association took a public position on the value of art in education. The Dallas meeting of NEA marked this memorable event which ushered a new era in art education. The base of our pyramid became even broader as art in the schools was **legitimized** by the most influential body of educators in the nation.

Hughes Means, first at Columbia and later at New York University, was championing "creative education"; his genuine philosophy and practice directed art educators to seek gifts *from within children* and to rely less on organized instruction and direction. Those were the days of the Progressive Education movement which made a positive impact on art education.

From beyond the seas the methods of Maria Montessori and a fresh revival of the ideas of Franz Cizek were again interpreted for American art educators by those who had seen the work in Rome and Vienna. Those master teachers recognized the *child*, his needs, his yearning, and his creative potentialities. Who, in a democratic society, could for a moment disagree with such desirable ideals as freedom and self-expression? As a result, a further broadening of the pyramid took place and children were permitted to paint, draw and carve with less restraint and a deeper belief in their mode of expression. Unfortunately, overzealousness led to stereotypes, but the basic spirit left its impression on art education.

The early 1930's are also associated with an economic depression which had various effects on art education. The salutary one was a wide introduction of arts and crafts in recreation, youth groups, and adult education. The success of the program, however, was so marked and the numbers of individuals that came to experience art so great that art established itself as a social catalyst without equal. In a sense, the gains that were made opened the way to the next advance: **art for all**. The late thirties saw the development of the integration movement widely interpreted for art educators by Winslow. A better balanced program in which two- and three-dimensional experiences were advocated, and in general, a widening of the scope of art in schools became the new goals.

Contemporary Thinking The last two decades may be best described as a time of reinterpretation and of clarification. The refinement of a philosophy of art education and the wider application of the psychology of creative activity are chief contributions. A sensible interpretation of the meaning and extent of freedom, a clarification of self-expression, a reappraisal of method and a re-examination of standards are the sum and substance of our very exciting

era. *The child artist* found a champion in D'Amico in the early forties, and the new art education was clarified by Ralph Pearson, while the art program of the secondary school was thoroughly reinterpreted by a committee of the Progressive Education Association. At the same time, Ziegfeld popularized the findings of the Owatonna Project which underscores the value of art as a force in all areas of living; later, with Faulkner a more generalized interpretation of the broad view of art was stressed. Thus the base of the pyramid was widened to include the home, the school, the community, religion, business and industry. But these ramifications of art need not restrain and control, rather they multiply the possibilities for using the creative powers of young people in a sympathetic atmosphere.

The last advance in art education is perhaps the most significant. It is part of an education-wide movement concerned with child growth and development. Today's art program is unquestionably concerned with drawing, painting, the crafts and other germane activities. The emphasis, however, is not on art for its own sake. Rather it is for what art means to the child and how it affects his many-faceted personality. Art today seeks to give the child the opportunity to interpret his world and his thoughts. Lowenfeld's contribution to the last phase of our development is a noteworthy one. Someone will say: what of standards? Contemporary art education has not abandoned standards of achievement. It insists, in fact, that every child has his own standards but that these standards must rise as the child grows. The task of art education cannot be done by other subject fields, therefore, while centering on expression it must also develop adequate esthetic sensitivity.

Synthesis Is Needed This resumé of our development shows that a periodic re-evaluation of concepts is necessary to reassure, to allay fears, and to assert again that, as in the past, so now, art education is moving forward. But it is moving with new concepts, new vigor, and much larger responsibility in the field of education. A clear understanding of the vast changes requires alert teachers who are not too comfortable in the old groove and willing to grow.

CLAY MODELING IN THE SCHOOLROOM.

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A wineglass is made by adding a base to the frustrum, and the addition of a handle and a spout makes a coffee-pot.

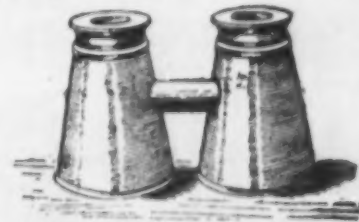


WINEGLASS.



COFFEE-POT.

Connect two similar frustra by a short rope of clay and the result is a pair of opera glasses.



OPERA GLASSES.

With normal pupils the cone may be cut to show the parabola, hyperbola and ellipse, the latter being an interesting connection with the spheroids.

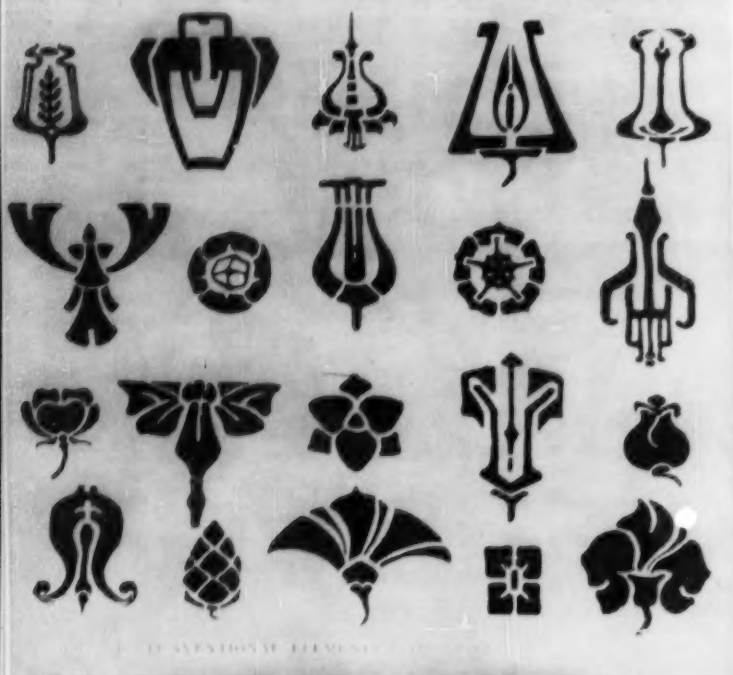
Pyramids of all kinds may be derived from the cone and are formed by flattening the cone from point to base, upon three or any number of sides.

FROM "CLAY MODELING IN THE SCHOOLROOM", WILTON BRADLEY, 1892

Modeling was recognized as early as 1892, but the language and the "type solid" notion were barriers to creative unfolding. Today we believe in free modeling as exemplified by work of third graders from Philadelphia shown below. Children make things which have purpose and meaning to them.

THIRD GRADE, PHILADELPHIA, PENNSYLVANIA





FROM "CLASSROOM PRACTICE IN DESIGN", BY JAMES PACTON HENET, 1907

Where Do We Stand This telescoped history of our past indicates that most changes have eventually proved their worth. In the crucible of time, false notions and premises have been dissolved but what *was* good has blended with the new. Nevertheless, it is important for all art teachers and coordinators to ask themselves some soul-searching questions: (1) To what "period" does my program belong?

- (2) Do I believe in art as essentially technical achievement?
 - (3) Do I believe in art as education *for all* boys and girls?
 - (4) Do I plan the activities or do children share in planning?
 - (5) Do I believe in a fixed standard of performance for all?
 - (6) Do I have *one method* to reach all children and to resolve all situations?
 - (7) When was the program-guide revised?
 - (8) Does subject matter in my program arise from the children's very own experiences?
 - (9) Do I allow for experimentation with materials as a prelude to expression?
 - (10) Do I have reasonable, flexible, expectancies for my classes?
- Indeed, change is inevitable. And only they survive who, following the light of history, see new paths before them and are willing not only to follow but to blaze new trails.

For reference: *Art in American Life and Education*, 1940 Yearbook of the National Society for the Study of Education; *Growth of Art in American Schools*, by Frederick Logan, Harper, 1954; *The Preparation of Teachers and Supervisors of Art*, by Italo L. de Francesco, 1942, New York University; *Art Education in Principle and Practice*, by Walter Klar, C. V. Kirby and Leon Winslow, Milton Bradley, 1935.

Dr. Italo L. de Francesco is director of art education at the State Teachers College, Kutztown, Pennsylvania, and an advisory editor of *School Arts*. He served as secretary-treasurer of the National Art Education Association in its early years, is a former president of the Eastern Arts Association, and served both groups as editor of various yearbooks and journals. His organizing ability and long hours of effort have contributed greatly to art education in this country. No historical sketch would be complete without him.

Decorative design, largely of conventionalizations of nature, was done by formulae based on "principles" and "elements" and results were stereotyped. By contrast, expressive design, based on felt rhythm and new forms, brings out individuality.

TWELFTH GRADE, NEW ORLEANS, LOUISIANA





BOBBY REULIN, AGE 7

1 Bobby, age 7, makes his delightful, rhythmical drawings of people and animals in pencil and crayon on small (lined) paper.

THE CASE OF THE GIFTED CHILD

VIKTOR LOWENFELD

Our methods of teaching work well with the average child, but what about the gifted? If he takes to pencil, crayon, and small paper like ducks to water, should we insist that he use large paper and paint?

Under the democratic motto that all children should be given equal opportunity to express themselves freely, we might be apt to overlook the child who does not conform with the characteristics generally expected from his classmates. The gifted child definitely belongs to this category and it is with him that we would like to deal in this article. As so often before, the study of extreme cases has magnified problems which might remain unrecognized under normal conditions. I can therefore scarcely think of a better opportunity of discussing certain important educational problems and their implications than by means of two specific cases of specially gifted children, those of Sandra, age 5, and Bobby, age 7.

While every child regardless of where he stands in his development, should first of all be considered as an individual, the gifted child makes us doubly aware of this responsibility. In fact, he points with such power at his individuality that we cannot help but consider it as such. To do justice to the gifted child is not only vital to this society, but it is an important educational principle. It is indeed one of the most difficult tasks, for all that we have learned and studied apparently breaks down under the impact of the power of his individual expression. Developmental characteristics no longer can be validly applied for they are based on the "average." Motivations effective for the "group" might be frustrating to the gifted individual.

Media and techniques considered as "thwarting" become vital parts of expression. Paper sizes considered "restricting" for the average child may become just the ideal area for his particular kind of expression. Quite apart from the aesthetic message, it is this deviation from those things "we have learned and studied" which is the most potent contribution of the gifted child to education, for without it the danger is great of falling into "educational stereotypes" such as: "Draw big"—"Don't use crayons because they are a restricting medium"—"Size of the paper should be at least—etc." All of this advice becomes mere prescription, a type of "academism" which we would not accept elsewhere.

The Individual Case What is it that distinguishes Bobby, a seven-year-old boy, from the average child? Five major factors stand out among the many to be considered: (1) Fluency of imagination and expression. (2) A highly developed sensibility (in certain areas, especially with regard to movement and space). (3) The intuitive quality of imagination. (4) Directness of expression. (5) The high degree of self-identification with subject matter and medium.

Fluency of Imagination and Expression The most obvious characteristic in this specific case appears to be the freedom with which the child adapts his ability to the diverse situation with which he is dealing. This constant change in which one element grows out of the other seems to be not only one of the important factors of the talent of this specific case, but as J. P. Guilford and W. Lambert Brittain, in their independent studies on creativity,* found, it is a general criterion for

*Guilford, J. P., Wilson, R. C. and Christensen, P. R., *A Factor-Analytic Study of Creative Thinking, II. Administration of Tests and Analysis of Results*. Reports from the Psychological Laboratory, The University of Southern California. No. 8, 1952. Brittain, W. Lambert. *An Experimental Study to Determine a Test on Creativity*. Unpublished Doctoral Dissertation, Pennsylvania State University.

2 This fascinating drawing by seven-year-old Bobby is actual size. He calls it "Indians Pursuing a Russian." He seldom erases his pencil lines. Note the beautiful placement of the arrows, the variety in costumes, figures, and horses.

creativity, regardless as to where it is applied. In looking at figure 1 (page 13), the eye is almost directed from one event to the other, from one movement to the next. It becomes quite evident that the drawing developed as the imagery "expanded." It was not a preconceived "whole," but went quite fluently from one figure to the other almost as "the fight developed." Such fluency of ideas, or as Guilford calls it, "Ideational fluency," is an important part of any creative process. The specially gifted individual has it to a higher degree than is usually found. This spontaneity of expression and the resulting ability to take advantage of the given situation in developing new ones can be seen in all drawings of the gifted. The mind, as it were, never stands still. The imagery expands with the creative process like a chain reaction. In early childhood his fluency of imagination deals mainly with the continuously developing responses

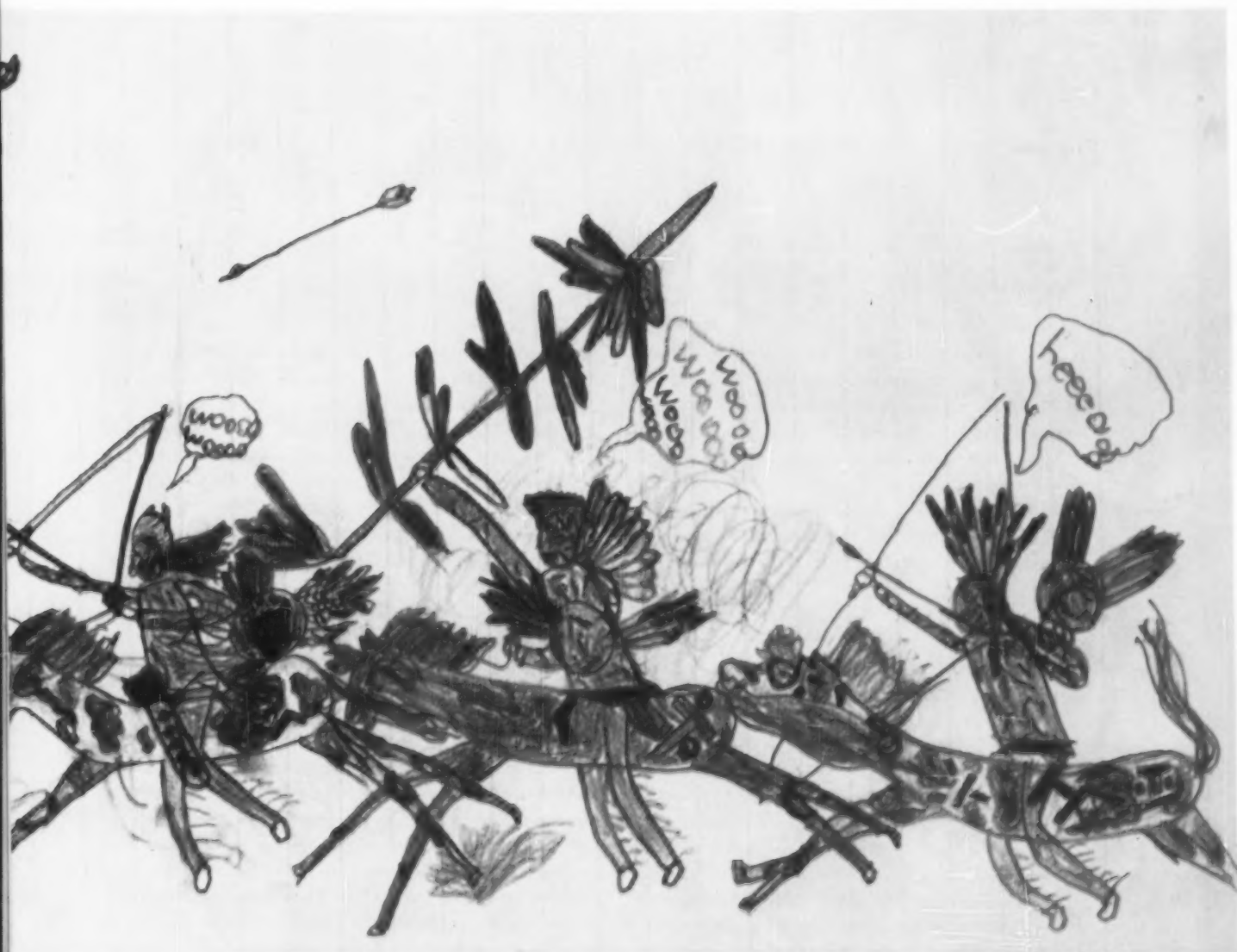


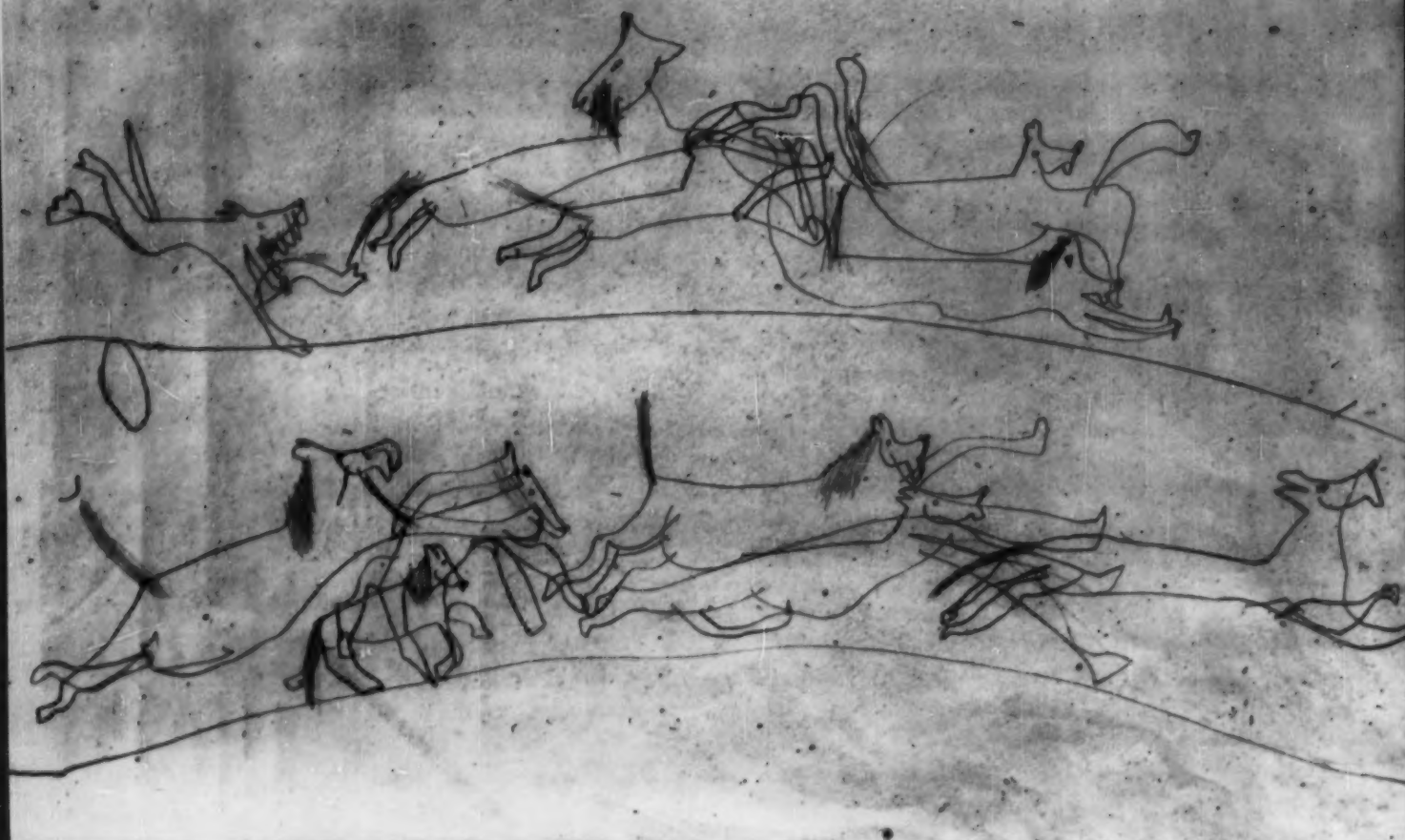
toward subject matter and the flexible use of concepts, called schemas.

In the drawing "Indians pursuing a Russian" (figure 2, pages 14, 15), the child obviously started with the fleeing Russian and then, as it were, the pursuit began—the Indian close to him followed—he gave rise to the next Indian using a different motion and "method of pursuit"—and then the fourth swiftly following the third. Had the paper been larger, others would have followed with the same fluency of imagination and the same flexibility in the use of the concepts for horses and Indians. That the sequence was according to "the pursuit" of the Russian can clearly be seen from the overlapping pencil marks of the horses "covering" parts of those who follow. This great inventive power of building up a situation out of continuous chain reactions of stimuli to new and changing responses to subject matter and form is a

highly significant criterion of the gifted. As the child grows older the same "chain reaction" also develops in the use of materials and techniques. With the growing awareness toward the art product, he is able to take continuous advantage of accidental or other technical achievements as the artist does. However, it is quite obvious that directing the child's attention to this developing technique at a time when he has no such desires would only interfere with his spontaneous unconscious childish approach.

However unconsciously, the child makes highly sensitive use of the material. It is here where we have to revise some of our preconceived ideas. Both children discussed in this article are using the pencil in its intrinsic quality with such intense self-identification that it can scarcely be substituted by any material more adequately serving their expression. Furthermore it is the means of expression by their own in-





SANDRA BEERS, AGE 5

3 Sandra, age 5, made this fine drawing of horses in action, using pencil on newsprint. Should she change to tempera paint?

dividual choice. In other words, it is *their* means to express *their* sensibilities. To deprive them of these means or to divert them to others might not only be frustrating to them but deprive them of the most meaningful means of expression. Sandra, in her "Horses pursued by a Dog" uses the pencil line with such a fluency, sensitivity, and certainty that we would have difficulty in finding such expression on a conscious, artistic level. Bobby, too, never seems to have the need of drawing over a line again, so certain is he of his expression and the use of his medium.

The Highly Developed Sensibility The child's aunt tells us: "When I drove Bobby back to his house, we saw some boats and some trains. To try to increase Bob's scope, I asked him to draw a picture of the boats and the trains and send them to me. He replied, to my astonishment, 'I can't. I only draw things that are moving fast in my pictures.'" This sensibility toward movement and rhythm can readily be seen as one of the outstanding characteristics in Bobby's drawings. But the story of his aunt reveals another important fact. Sensibilities toward various experiences are not always equally developed in the gifted. On the contrary, a certain highly developed area of experience may even characterize the gifted. In the case of Bobby it is first of all movement

and to a lesser degree, color. In Sandra, it is movement only. She never wants to use color. (See figure 3, page 16.) But both have in common the high degree of sensibility for spatial distribution and "organization." Both Brittain and Guilford regard this "sensitivity for consistency of organization" as an outstanding characteristic of creativeness.

The gifted child flexibly adapts this sensitivity for organization to different situations. If he needs the whole area for his battleground or the "story," the organization spreads over the whole sheet. (Compare figure 1 with figure 4 on page 17.) However, if the directional movement is important for expression it determines the organization. (Compare figure 2 with figure 3.) As we can readily see, movement, rhythm, content, and organization become an inseparable entity. Such integration of thinking, feeling, and perceiving is part and parcel of any creative process. The gifted has it only to a much higher degree. One merely has to look at the sweeping "Horses pursued by a Dog" by Sandra, a five-year-old girl, to realize the degree of sensibility toward motion, rhythm, the almost unrestricted use of the pencil line, the incarnation of movement; or at the beautiful masterly rhythm of the arrows and the tomahawk in the drawing of the "Indians pursuing a Russian" by Bobby. The meaningful is in such perfect relationship to the meaningless or background

area that any change would disturb the harmonious relationship.

The Intuitive Quality of Imagination Imagination may merely serve the purpose of recalling events either directly or associatively. It may, however, also be used as a vehicle for new adventures into the unknown, bringing into existence constellations or events which have not existed before. It is this intuitive quality of imagery which is an important part of every creative act. In the gifted individual it is present to a high degree. It is seen in the great inventive power of Bobby in creating his almost Picasso-like symbols for human expression and movement particularly in the boat scene (figure 5, page 18), as well as in the spontaneity and variability of five-year-old Sandra's fleeing horses. It is documented in the great diversity of spatial symbolisms.

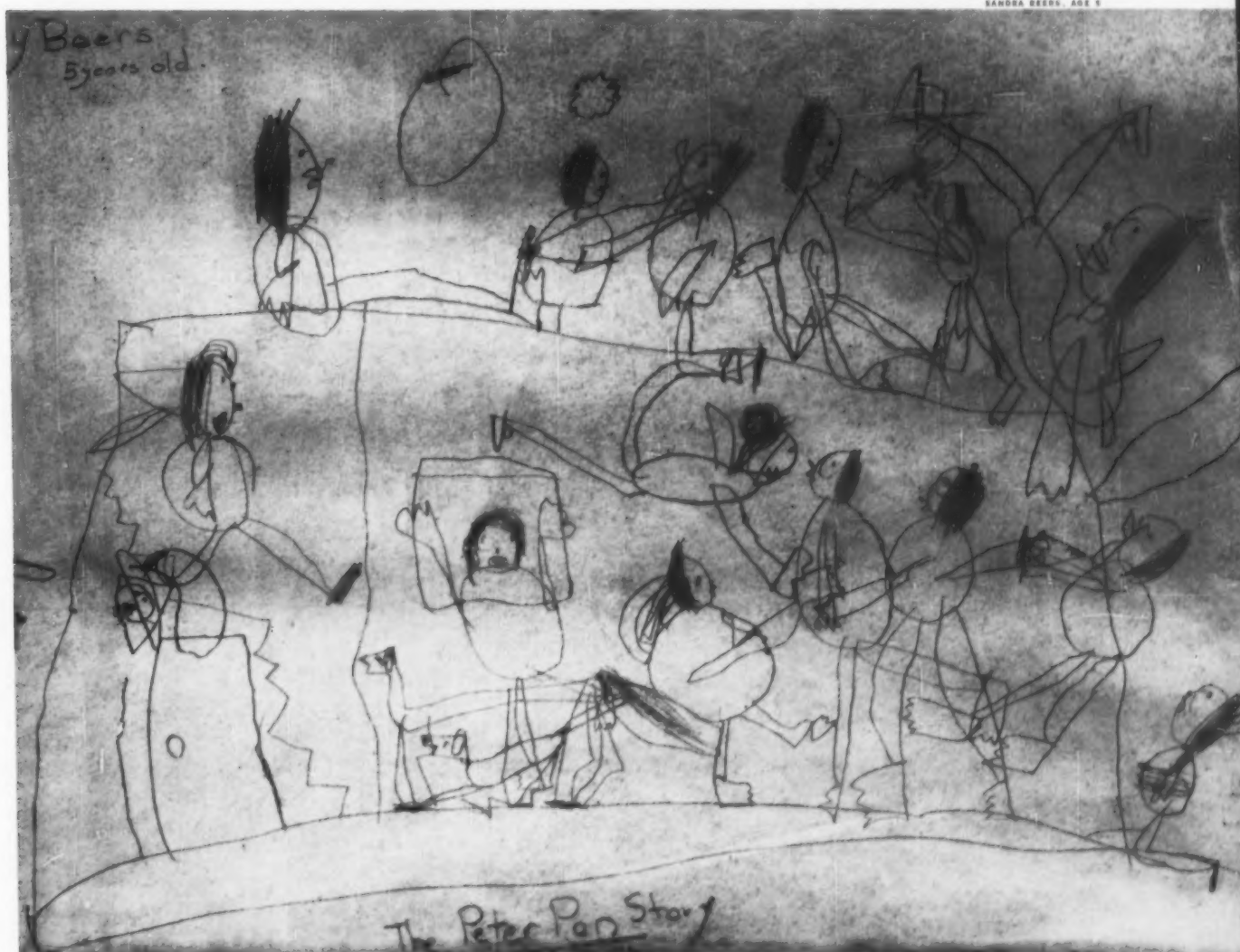
Both children create the "space" in which their action takes place with such a "Lordly" autonomy, as if they were the Creator themselves. One only has to compare the ingenious inventiveness of using base line symbols in the six

reproductions to realize the great intuitive power of the two gifted children. Such intuitive imagery must be expressed; it must be translated into concrete form. This is the main difference between mere phantasy and art. As soon as phantasy is translated into some form of expression through the intuitive power of the creator it ceases to be mere phantasy. Educationally this is of great significance because it answers the often placed question of how far we should go in stimulating the phantasy of children without "overstimulating" them. We cannot go far enough as long as the child uses it and turns it into concrete and factual material, such as his creations. It is the intuitive quality of the imagery of the gifted which does not stop without this great fulfillment.

Directness of Expression From the child who expresses his lack of confidence in the often heard phrase, "I can't draw" to the directness seen in the expression of the gifted is a wide range of reactions which constitute the atmospheres of our classrooms. What makes Bobby and Sandra so sure of their expression? The answer to this has important educational

4 Five-year-old Sandra called this drawing "The Peter Pan Story." The drawing of figures is quite unusual for this age child.

SANDRA BEERS, AGE 5





BOBBY BROLIN, AGE 7

5 Bobby, age 7, likes to draw action, as in this sea battle.

given us the answer in his conversation with his aunt when he said, "I only draw things moving fast in my pictures." With this he indicated that if no basic experience affected him he could not draw it. If, however, an experience is in tune with his desire for expression he draws it with such certainty and directness that we do not doubt for a second the convincing quality of his expression. It is the same conviction that we have about a product of nature, or as Malraux says, "Art is, as it were, an independent species." The creator gives it its own life with its independent intrinsic qualities. Bobby or Sandra creates with such a conviction that no one would ever use any other measure than the one they have set forth themselves. It is this quality of conviction which manifests itself in the directness of expression which is especially highly developed in the creative products of the gifted.

(Future publication rights are reserved by the author)

implications, for it is quite obvious that it is neither the ability to come close to external reality nor a special skillful dexterity which can be detected in Sandra's or Bobby's work. "I can't draw" is then no indication of a child's lack of skill or his inability to portray external reality. In fact, Bobby has

Dr. Viktor Lowenfeld is chairman of the department of art education at Pennsylvania State University. He is author of "Creative and Mental Growth," a book that is a standard reference in many countries, and a recent book, "Your Child and His Art." Both are published by Macmillan, New York.

6 Bobby sprawls on the floor and draws rapidly, without any help. Each of his drawings has an interesting story to tell.

BOBBY BROLIN, AGE 7





ALL PHOTOS BY LEE RAY STUDIO

Bill saws a horse head while Carla awaits her turn to finish her clown. The portable tool board is moved from room to room.

We have a jigsaw in third grade

HELEN PATTON

Should hand tools always precede machine tools? Are there relatively safe electrical tools suitable for young children? This is what happened when the art consultant decided to try out a jig saw in Racine.

"Thank you for the wood. We appreciate it a lot. It was fun working with the wood and we like to do it." "Thank you for the electric saw. I think I had the most fun." "I just loved to use the saw. I made a key holder. My hands got pretty jittery when I was sawing my key." "I loved working with the saw very much. I brought my own wood and am going to make a breadboard." "The wood you brought us was made into racks and holders. I made a holder, but I don't know if I am going to shellac, paint, or wax it. I like using the electric saw." "When I used the saw my hands tickled." "I made a meatboard for my mother."

Some of the most meaningful values for a group of third graders who recently had an opportunity to "create in wood" are revealed in letters children wrote to the art consultant. And it was an exciting experience, not only for the children,

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but for the adults who had an opportunity to observe the children as they converted scrap wood into all kinds of interesting objects. The materials and equipment were simple enough—a large box of wood scraps from a local cabinet shop, mostly three-fourths-inch birch plywood; a dozen or so large pieces of one-fourth-inch basswood plywood; a tool board with clamps, drill, screw driver, hammer, and coping saws; a workbench; a portable electric jig saw; and wax, shellac, and enamels. When the electric jig saw and the boxes of wood scraps were delivered to the classroom some weeks before Christmas the children were fairly alive with excitement. Under the guidance of a sympathetic and understanding teacher the children really let themselves "soar." Few suggestions were given. Children were encouraged to handle the wood, to think of things they might make from it, and to select the pieces they wanted to use from the stack available. Many children brought pieces of wood from home. One boy arrived with an armful of barrel staves! These were ingeniously converted into Christmas trees by some of the children.

Most of the children had experienced working with hand tools, but the electric jig saw was a new piece of equipment and provided a real motivation for such projects as jigsaw puzzles which cannot be successfully done with the hand coping saw. Projects ranged from gifts for mother and dad, little sister and little brother, to objects simply to be enjoyed

by the children themselves. One of the most popular projects was the jigsaw puzzle. First step was to draw a picture with wax crayon on manila paper. This drawing was transferred to the basswood plywood with carbon paper. The drawing was colored in with wax crayon, shellacked, and finally sawed into jigsaw pieces. Other projects were book ends, letter holders, key holders, pot holders, onion cutting boards, vegetable boards gaily decorated with crayon sketches of vegetables, and gay horses, dogs, and other animals for younger brothers and sisters.

Some of the children were so delighted with the natural color and texture of the birchwood and the fir plywood that they were content to finish the pieces with paste wax. One girl found such a pretty design in the grain of the plywood that she accentuated it with subtle wax crayon color. Animals were painted with enamel, and tails, ears, and bases were added. Some were mounted on spool wheels, others were finished to hang on the walls of the children's own bedrooms. The pictures tell something of the joy. The busy hum of the saw, the aroma of paint and wax and sawdust, the noise of hammer, and the quiet, happy conversation—these are difficult to capture in words, but any teacher who has thrilled to the creativity of children will know what an experience of this type can mean.

Helen Patton is art consultant, Racine, Wisconsin, schools.

A group of third graders show the steps taken in making their jigsaw puzzles. Some of their designs are displayed in rear.





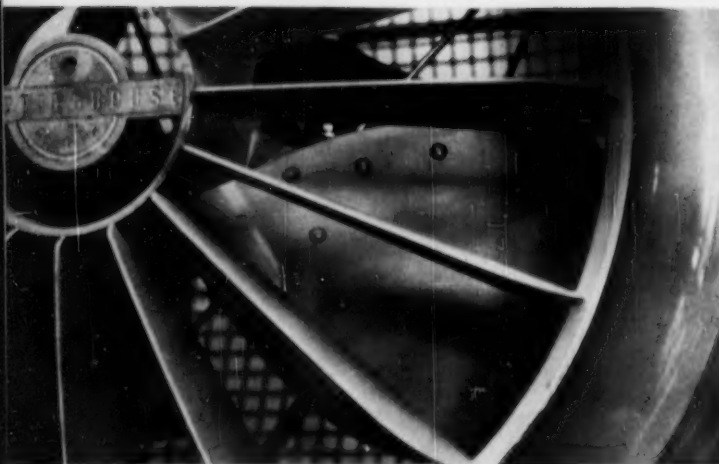
John holds a horse he has made for his bedroom. Pamela tells about her jigsaw puzzle. Carla uses the jig saw, while Charles sands his work. Children below put the finishing touches on their work. Evelyn Sherman is teacher, above, at Janes School.

PHOTOS COURTESY OF DREMEL MANUFACTURING COMPANY





SEEING IS BELIEVING



We all look at the world around us, but do we really see, understand, and appreciate this world?

Visually we use our eyes to keep from tripping on the stairs, being hit by a car, to read, or to keep from bumping into a lamppole.

Today it seems we're too concerned with getting someplace the fastest way possible, be it to the store, to the movies, or to Grandma's. And we just seemingly miss seeing everything in between the start and finish of our travel, whether we're walking, riding, or sleeping.

To see the design and beauty in nature and in our daily environment does not require the vision of a professional artist, but rather developing a keen awareness and insight on our part to the many wonders of everyday, taken for granted things. When we do see we sometimes see too much. The broad horizon instead of the details of an object.

HAVE YOU EVER NOTICED

the color of wet soil
the color of a wet leaf
sunlight reflected on a shiny new car
the roughness of tree bark
the softness of a cat's fur
the design created by grease in a frying pan
the design created by grease on water
the tread of a car tire?

If you haven't, you've been missing a lot in your daily life.

You, the creative teacher, can employ the native curiosity that all children possess. Take your classes on *seeing trips*, look at the world around you as if for the first time, as if you were a visitor from a distant planet.

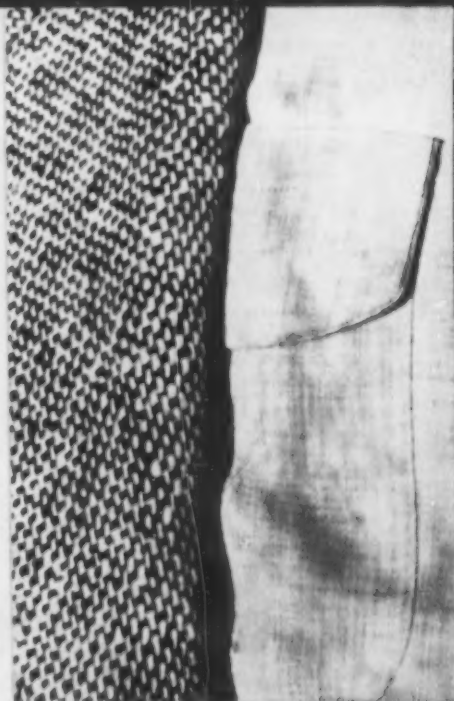
what would you look for
what would you look at
what would you ask questions about?

Remember these four basic steps in your development of sound appreciation of our environment

1 SEEING 2 UNDERSTANDING 3 APPRECIATING 4 EVALUATING

For *art is discovery*, and discovery comes with the ability to interpret your experiences. To see freshly the world around you. There are untold wonders in your neighborhood just waiting to be found, to be seen, to be enjoyed.

By Richard B. Reinholtz, assistant professor, Central Washington College of Education, Ellensburg, Washington



BOYS AND DOLLS

LEAFY TERWILLIGER

Wood scraps—boys—dolls. Can we paint 'em? Can we take 'em home? Let's give 'em to children at the State Home! Eighth grade boys look forward with interest to learning the use of the wood lathe. Shop teacher Charles Crichlow of the Bartlett School, Porterville, California, found the turning of wood dolls a simple introduction to the use of the wood lathe, and at the same time it provided his eighth graders with an opportunity to carry out simple designs of their own making. This activity could be extended into other projects including animals and birds with the introduction of the drill and use of the vise for holding the turned stock.

Scrap wood was selected and usable parts sawed out with rip and crosscut saws. Scraps were adhered together with wood glue to produce the desired thickness, clamped with hand screws and C-clamps, and left overnight. A vise could have been used. Simple (silhouette) working drawings were made from sketches, and wood was cut to a working size. Blocks were centered, placed on the lathe, and cutting began with the wood-turning chisels. Calipers were used to

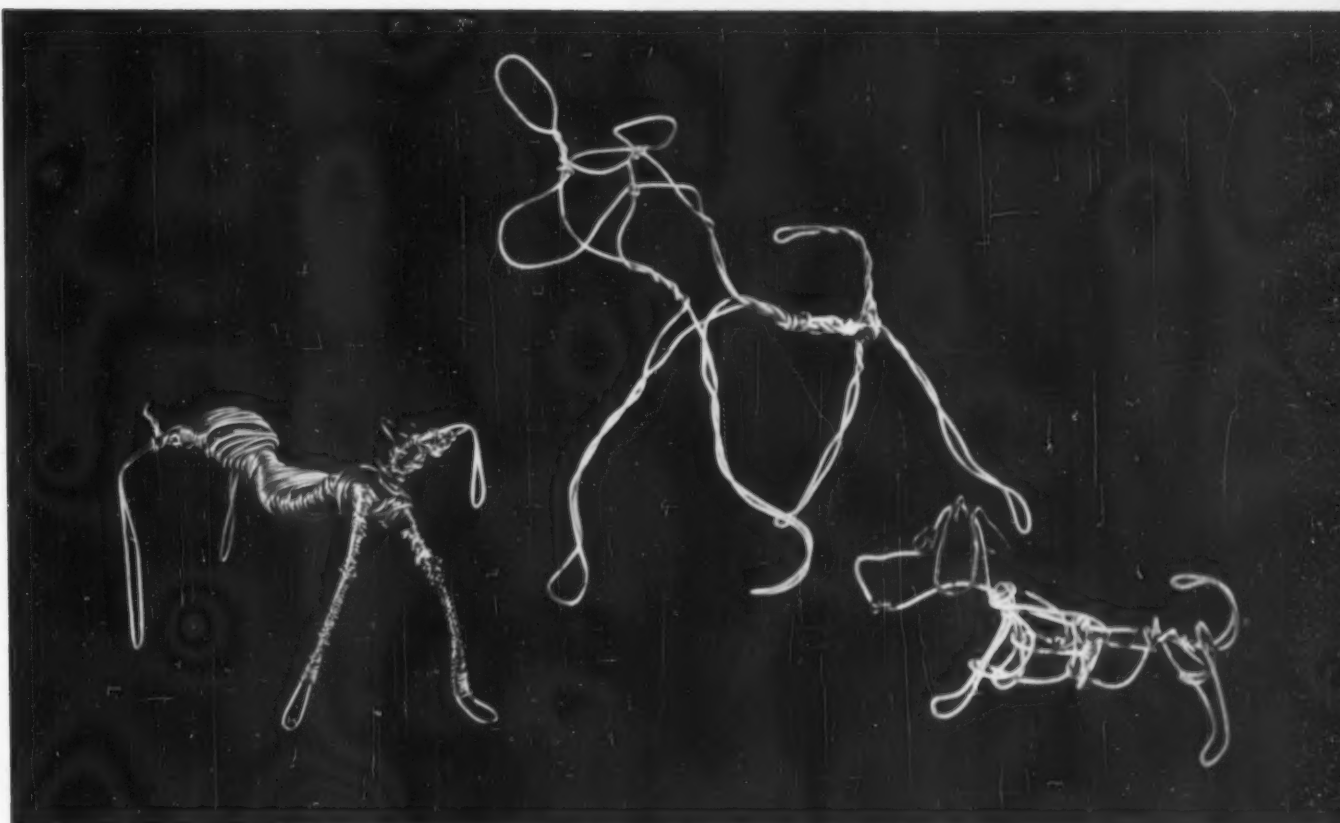
Eighth grade boys didn't mind making wood dolls on lathe.

measure the round form as work progressed and it was compared with the working drawing. The finished form was sanded while it was still on the lathe, and wood seal was used after sanding. The boys had a real challenge when they began to paint the clothing to include the wood grain in the design. This experience was within the maturity level of the boys. It helped develop safe practices in the use and care of a variety of basic hand tools as well as the use of the lathe; it gave the boys a broader knowledge of different kinds of woods and how they may be used; and it introduced students to the making of simple working drawings from their own designs and an appreciation of wood grain in their products.

Leafy Terwilliger is consultant in art for Fresno County Schools, Fresno, California; one of our advisory editors.

The student at left is sanding the doll before removing from lathe, while the one at right is preparing a working drawing.





Imaginary creatures sculptured in wire by sixth graders of the P. K. Yonge Laboratory School at the University of Florida.

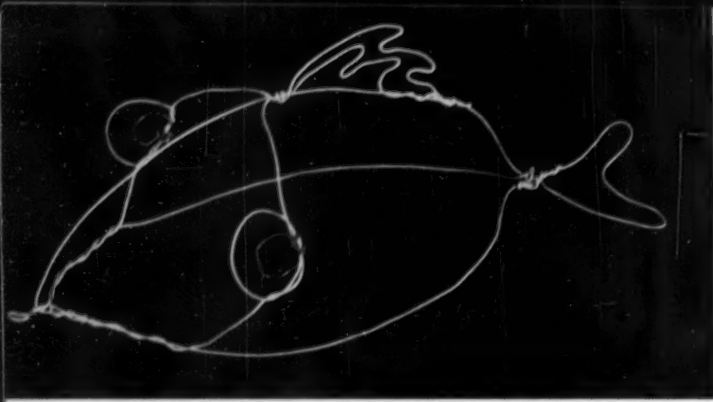
WIRE SCULPTURE IN SIXTH GRADE

JEAN O. MITCHELL

Pliable wire makes an excellent medium for work in the grades, and provides an opportunity for a new kind of art experience. Materials are available in stores, but you might try scraps of telephone wire.

Sculpturing with wire as a creative art medium was a new experience for this particular group of sixth grade children. After seeing an exhibition of school art work which included wire sculpture, they began to make plans and this included getting suitable kinds of wire. Coils of copper and aluminum wire, twenty-gauge, were purchased at a hardware store for fifteen and twenty cents a coil. This proved to be a little stiff for some, so a search was made for softer, more pliable wire, and coils of rubber-coated bell wire were found at the dime store. Similar wire was also found at the radio shops. These softer kinds of wire come in many interesting colors—yellow, blue, red, rose, green, orange and other colors as well as black and white.

Steve McVoy, one member of the group, came forth with the best idea of all. He brought many short lengths of gaily colored wire which were scraps from the telephone company. This cost nothing. When the children started working, their creations showed very definite and different ideas. Roy went in for fishes and sea forms. Elma was more interested in developing people and human figures. Marilyn quickly fashioned chickens and birds and then struggled to make them stand on their own two legs. Finally she realized that



very large feet solved that problem. The boys in the group all worked on animals of various imaginary types.

For all of these bisymmetrical creatures it was found advisable to start with the center of long pieces of wire, two, three or four feet long. The children bent or twisted the center of this piece to form a nose for the animal, or a bill for the chicken and then brought both ends back together forming the head, ears, horns, etc., as they went. Sometimes a second wire of another color was attached somewhere

near the top of the head and the four ends brought back to shape a neck. Two of the wires could make the forelegs and return to shape a body, then on to make the back legs and some kind of a tail. As the children worked, studied and thought out their problems, they created some very interesting ways of representing three-dimensional creatures in wire outlines as shown by the accompanying photographs of their individual creations.

In all their work of a creative nature the children know that in it, they have an opportunity to develop new and different ideas. Each one is to work out something very much his own; something original and different from anything ever seen before. Creative work is bringing something different into existence which has never been made before. Creative work takes more thought and effort. Children with this understanding of creativity learn to rely on their own ingenuity and solve their own problems.

Jean O. Mitchell is instructor of school art, College of Education, University of Florida, at Gainesville, Florida.

Above, a bug-eyed fish. Below, sixth graders experimenting with pliable wire. F. Douglas Bowles was the classroom teacher.



ROBERTA AND FRANK BACH

A prominent art educator takes us behind the scenes and tells us how his family produced a new series of art films. It doesn't take a great deal of fancy equipment when the action takes place in the home.

A FAMILY MAKES A FILM

What happens to child art when the school day is over or when vacation begins? Where does the child get ideas for art activities at home? What is the role of the art teacher? What materials are available and where can children create at home? These and related questions have been of some concern to art educators, classroom teachers and parents.

Several recent publications have dealt with similar problems. As parents of four lively youngsters we felt that other children, teachers and parents could most adequately share some examples of child art at home by recording on film these spontaneous activities as they unfolded in our own home. With this object in mind we produced a series of

Jamie assists David in the painting of one model of David's plane squadron. A scene from the new film, "Boy Creates Toy."





*Co-author and sons shoot place-card scene in "Holiday Art."
Below, scene from the gift-wrapping sequence in same film.*



Below, four-year-old Jamie paints a "landscape," from the film, "Art Begins at Home." Earlier work is on the wall.



three six-minute color and sound films entitled "Art Begins at Home," "Holiday Art," and "Boy Creates Toy."

Despite the opposition art educators have expressed to stereotyped activities for years, many parents unfortunately still deluge their youngsters with number painting sets, coloring books and craft kits. If we teachers are going to perpetuate the idea of art as a way of life it must penetrate the home. The classroom and art teacher should be the catalysts in encouraging creative activities beyond the confines of the classroom by suggesting family participation in the home. We may enlist the aid of parents by enlightening them as to the nature of child art and suggesting some positive approaches. If parents encourage the child's art as a definite contribution, duly recognized and appreciated by the entire family, it will contribute to the child's sense of security and belonging to the family circle.

Some of the children's activities on which we focused our camera were: creating a mural for their playroom, making Christmas and Easter decorations, planning place cards for the Thanksgiving table, designing imaginative valentines and sponge-printed gift wrapping. ("Holiday Art" and "Art Begins at Home.") The encouragement of these activities by the parents meant a good deal to the youngsters and led to suggestions for other activities. In producing our films, the kitchen table, the playroom floor, and the back yard were the sets where the children "performed." No tricky photography or rehearsals were employed in shooting the footage. Rather an informal progression of the spontaneous interpretations of children, guided by their parents, was utilized. The incentive for production of the film "Boy Creates Toy" was provided when our six-year-old watched and helped a twelve-year-old neighbor fly his model airplane. Thus inspired, he built his own version of a plane from scrap material and "flew" it for the family. Another sequence shows him building a sailboat after having had a ride in a real one. In conclusion, he sailed his own boat in a wading pool for his friends.

The youngsters were so absorbed in their work they hardly noticed the camera and lights which were trained on them. Parents of neighborhood children who were in some of the outdoor scenes showed a lively interest in the youngster's activities. We hope that viewers of these films, which might include elementary school children, parents and teachers, will find that the suggestions stimulate many of their own which may be adapted to their individual situations. In creating a home environment which is conducive to the wholesome, fresh and imaginative world of creativity we can give it some of the recognition it deserves.

Frank Bach is assistant professor of art education at the University of Wisconsin. Previous films on Crayon Resist, Torn Paper, and Monotype Prints were produced with Reino Randall. Mrs. Bach assisted in producing the new films on Holiday Art, Art Begins at Home, and Boy Creates Toy. All of these films are distributed by Bailey Films, Hollywood.

POURING YOUR OWN PLASTER JEWELRY

WILMA GEER BRADBURY

Interesting plaster pins can be made by children of almost any grade level, and make an attractive gift for mother. Required materials include the following: (1) Disposable container for mixing plaster of Paris, such as a tin can or small paper milk cartons or paper cups. Sticks for stirring plaster. (2) Sheets of wax paper or aluminum foil. (3) Coloring and decorative materials, such as crayon, water color, powder paint or tempera; sequins, etc. (4) Colorless nail polish. (5) Pin backs and household cement.

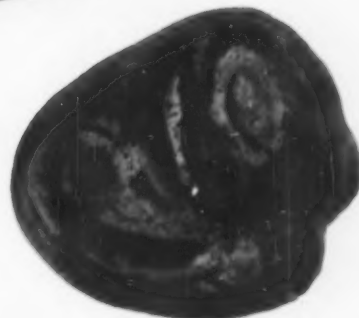
Mix plaster of Paris in container of water until it is of a pouring consistency. Pour from container onto wax paper or foil, allowing the plaster to assume an interesting free form and building it up with continued pouring until it becomes a satisfying three-dimensional shape. If you wish to color the plaster, mix tempera or powder paint with it before pouring. While it is still soft, decorative materials may be pressed into it, such as sequins, bits of glass or any other imaginative materials. When dry, white plaster pins may be decorated with wax crayon, then washes of transparent water color are painted over that, resulting in an unusual textured effect. If it is highlighted with dashes of gold or silver tempera, the pin has an added sparkling note.

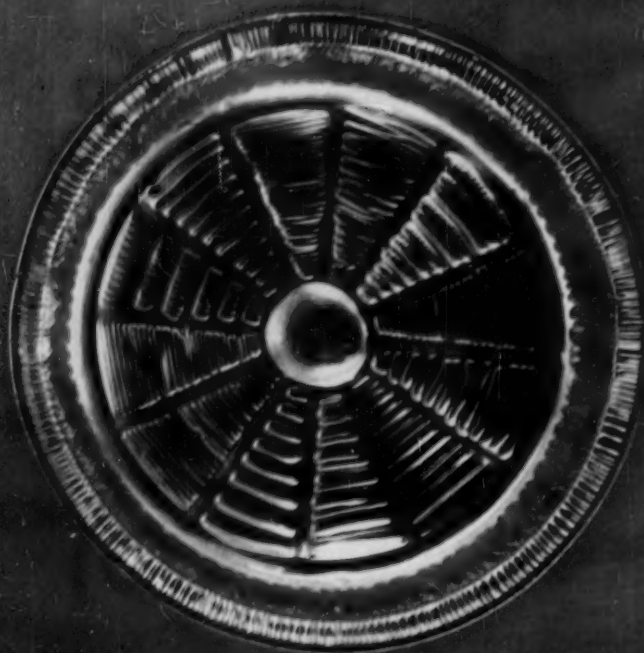
The conformation of the plaster and the shape it takes will suggest original designs. As the children work, many other ways of adding decoration will be suggested. Decorative elements are effective when they follow or accent the structural lines of the shape. The final step is to add a coat or two of colorless nail polish; then glue a pin back on with household cement. Earrings may be made to match in a similar manner. For additional strength, build plaster form over a piece of wire screening, cut to required size.

Wilma Geer Bradbury is art consultant for Binney and Smith. She taught many summers at Connecticut Crafts Workshop.



The poured plaster free form may be decorated in many ways. Below, a coating of colorless nail polish preserves finish.





UTILIZING ALUMINUM FOIL IN PIE DISHES

REINHOLD MARXHAUSEN

Waste materials found in the average home often suggest possibilities for the art class. One such product, which is easily worked by younger children and which may intrigue even the older student is the wonderful, round, shiny, aluminum disposable foil pie dish. This material, which may be easily cut with ordinary scissors, may be used in various constructions in the same way that paper or heavier sheet metal is often used. Two possibilities illustrated, which involve little change in the original shape of the pie dish, are decorative trays and masks which may serve as wall plaques. The student may emboss his own design, as suggested in the first example, in which case the tooling adds a surprising amount of strength and makes it practical for a light tray; or he may add foil cut from other plates to form a mask. In exploring and experimenting with the heavy foil he will discover that it has many unique qualities.

Foil can be bent, embossed, cut, twisted, punched, stretched, wrinkled, folded. A thin strip cut with scissors will spiral. As with any material, it should not be forced to do anything which it does not do easily. Because the aluminum foil is shiny it may create a monotonous effect

unless it is changed in places. To change the shiny texture to a dull one, sandpaper the raised design, or the background if the design is embossed. Additional variety may be added by the use of color. Although the easiest way out may be to apply tempera or enamel paint, these materials tend to cover up qualities inherent in the metal itself. The metal quality is also lost when styrofoam or other materials are glued to the foil to depict a scene. A better solution is the use of a transparent paint which allows the metal to show through. Orange shellac produces a color similar to gold.

Very simple tools; bits of wood, nails, hatpins, nutpicks, tongue depressors, pencils, knives, can be used in the embossing process. When embossing, work or stretch the metal *slowly and carefully* to prevent tearing. Push the metal with repeated light strokes instead of heavy ones. This also prevents wrinkling. Work both from the front and the back. Do the work over a padded surface which is softer than a table top. Some tins have lines already pressed into the bottom which may be used as part of the design. As in the mask illustrated, foil can be cut from other plates for such shapes as the nose or ears. These may be easily fastened by cutting lugs to be inserted through slits in the plate and bent on the back side. Lines may be created in the face by using a knife. Watch how the foil spirals when cut with scissors. This makes good hair or beards. The material lends itself better to simplicity and abstraction rather than to realism. It is flexible, easy to work with, and one which encourages creative expression. Give it a try.

Reinhold Marxhausen teaches art at the Concordia Teachers College, Seward, Nebraska. He writes for *Ceramics Monthly*.

MAKING CREATURES OF ALUMINUM FOIL

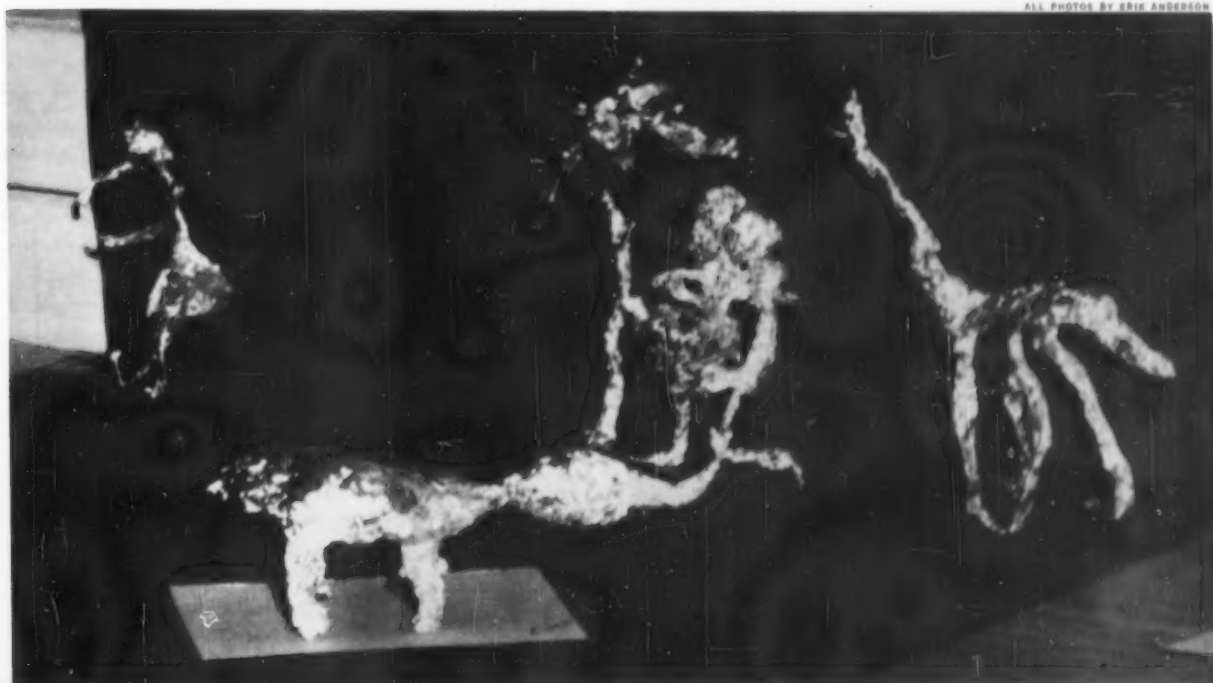
NATALIE R. J. FLEMING

Our little aluminum foil creatures arose from a need to work three-dimensionally. We had at the time no clay, little or no plastacine; the children were tired of cut paper, and the teachers were tired of papier-mâché. Looking for some inexpensive, readily-available material, we were struck by the possibility of using aluminum foil—the type used to wrap foods—for sculpture. Children brought pieces of aluminum foil, twelve inches or more in length, preferably of the heavier weight, new or slightly used. First it was suggested that each child take only small pieces of the foil just to see what the stuff would or would not do. The teacher raised such questions as, "How could we make the foil objects or parts stand up if the foil was not rigid enough to support itself or a heavier part? If we wanted to make an animal, how could we attach things like legs or tails or ears without using glue? Is there some way to make an animal or object all of one piece?"

As the children manipulated the material, many and varied solutions to these and similar problems were suggested by the children. One pointed out, "If you fold it double or more, it makes it stiffer." Another exclaimed as though he had just discovered America, "If you make folds in the 'silver paper,' you can stick the arms and legs into the folds to attach them to the body." Another said, "I found



A fifth grader makes legs by "scrunching" together each of the four corners of a square. Below, finished figures in aluminum foil by eighth graders. Author was art supervisor.



ALL PHOTOS BY ERIK ANDERSON

ALUMINUM FOIL

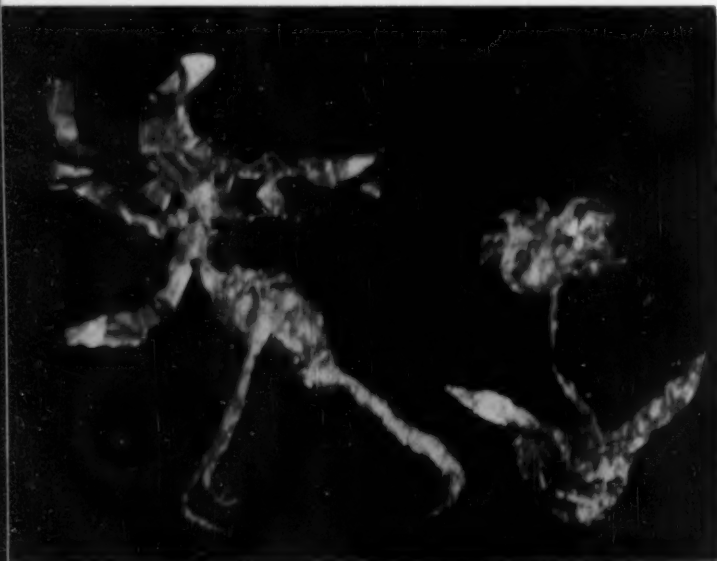
HERE'S HOW

EDUCATION ARTS "EXPERIMENTAL" APRIL 1968



Two ways of making the foil sturdier. Eighth grade pupil at left rolls edge, one at right folds over. Examples are below.

a different way of making legs. Look, you can make legs by taking a square for the body and scrunching each corner together into a straight piece for legs." One young lady



in the eighth grade discovered that rolling the edges under makes a turtle shell much sturdier as well as better shaped than a simple flat piece of foil.

Of course, not all of the preliminary experiments were successful. However, we considered the trials that did not work just as valuable experiences to the individual and just as valid a contribution to the group as the trials that were successful. For example, the child that made the observation, "If you wad the foil into a real tight ball, you can't get anything to stick to it, and besides it makes it awful heavy and uses up a lot of foil," not only saved the rest of us some possible trouble, but it proved to him that a "wrong" answer can be valuable too and does not mean personal failure or condemnation by the teacher or classmates. Since the ideas of how to put things together came from the children's experimentation, each age group worked at its own level and was satisfied with the results. Of course, the younger children's work was simpler, cruder, and more likely to fall apart, but it proved to be an effective means of three-dimensional expression. We considered it a worth-while experience for all age groups, but especially valuable for children of the fifth grade and older.

Natalie Fleming is art supervisor at Milford, New Hampshire.

USING TORN PAPER IN PLANNING PAINTINGS

MYRTLE CHRISTENSEN BANG

Students in a design class at Amherst Central High School enjoyed the experiment of planning painting compositions in torn paper. Using a variety of colored papers, students tore out a number of shapes of different sizes, aiming to have one of the shapes larger and more unusual than others. With this collection, they experimented in arranging the paper forms until they had a composition that was pleasing. The parts were then pasted lightly in place, as shown in the top illustration, and the design was transferred to the paper on which the painting was to be made. They then proceeded to duplicate their design in tempera colors, using dabs of cotton to apply the paint. Some students made more realistic interpretations than those shown. The colorful, creative results of the entire group were most satisfying.

Myrtle Christensen Bang is head of the art department at Amherst Central High School, located at Snyder, New York.



BY DAVE BURRAGE

Torn-paper compositions, above, suggest paintings as below.



BY JUDY GUYEN

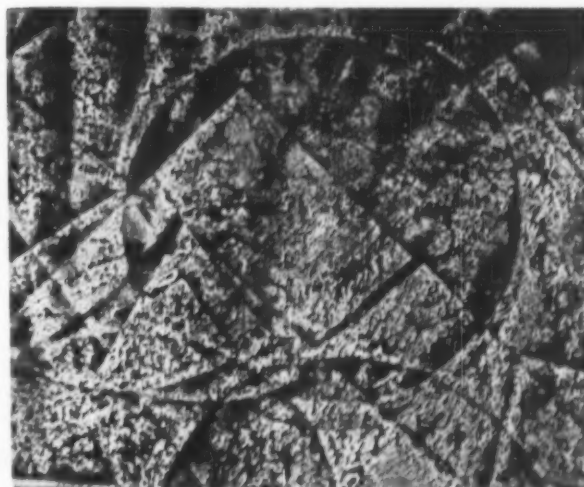
USING WHITE CRAYON WITH TEMPERA PAINT

JESSIE TODD

My children see magic in a cheap white wax crayon when it is combined with tempera paint. In the example shown at the left, circles and triangles were cut out of manila drawing paper and placed under newsprint paper. Circles and triangles were piled over each other so that edges overlapped and new interesting forms were created. The white crayon was peeled and the broad side was rubbed over the newsprint paper in position over the cutouts, leaving crayon marks which would resist the tempera paint. Dark tempera colors, such as blue, red, and black, were brushed over the paper. The paint rolled off the white crayon marks and adhered to the areas not covered, producing interesting color contrasts.

Jessie Todd teaches art at the laboratory school, University of Chicago, and has written for School Arts for many years.

Dark tempera colors are painted over white crayon rubbings.



TORN PAPER, TEMPERA, CRAYON

HERE'S HOW
SCHOOL ARTS • SEPTEMBER • APRIL 1958

Exhibitions of children's work often have to be hung in the dark part of the hall for lack of space. Here is an opportunity to brighten that corner with one-piece aluminum foil frames. This frame is light in weight, is quickly attached, and does not need the usual tape and paste to hold it on. If the drawing does not have an adequate margin to allow for the frame it should be mounted on cardboard to the size desired. Measure the drawing, or cardboard if mounted, allow about an additional inch on each side (to be turned over later for holding the frame in place) and cut the foil. Draw guide lines for the opening in center where drawing is to show. Then measure out about one-half inch toward the center from each side to provide flaps which will fold back on the opening lines to add strength to the edges. Cut away the remaining part in the center, and then make a diagonal cut at each corner to the true opening edge. Fold these flaps back on the opening lines. The frame is then placed over the drawing and the overlap at each side is folded back to hold the frame in position. No pasting is necessary.

Designs may be embossed on the foil by using a thick layer of newspapers as a cushion. Tools could include pencils, knitting needles, thimbles, orange sticks, and so on. Single lines can be tooled with a pencil and ruler. Strips of cotton batting may be placed under the frame to give it depth. Either dull or bright sides of foil may be exposed.

Gretchen Sanderson supervises art in Boxford, Massachusetts.

MAKING YOUR FRAMES FROM ALUMINUM FOIL

GRETCHEN S. SANDERSON

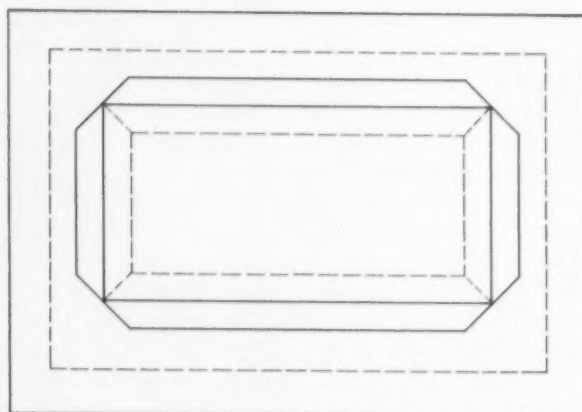


Diagram showing method used by author in making frames.

YESTERDAY AND TODAY

Great ideas in art sketched by cartoonist Dick Bibler, art education area, Humboldt State College, Arcata, California.



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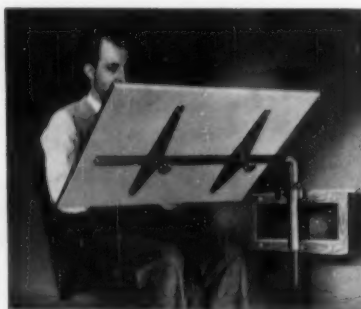
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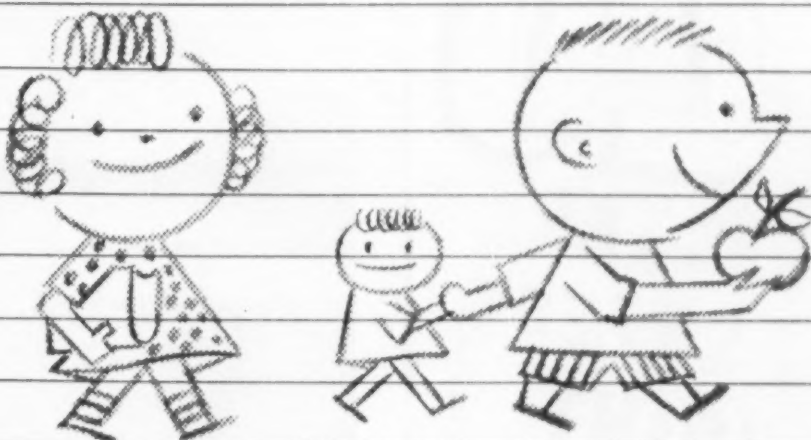
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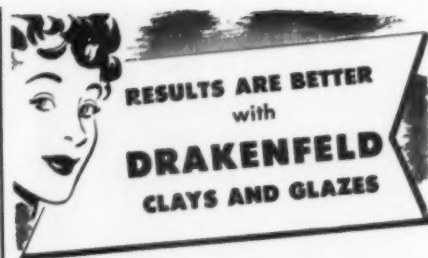
purposes. The catalog illustrates, describes and prices the complete line of knives, blades and tools for many craft activities: linoleum block, ceramics (trimming and modeling), leather, wood, wire and others. It also lists a variety of tools such as files, drills, clamps, coping saws and other supplies for light craft and hobby work. For your copy of this handy catalog, please write to the company.



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(Continued on page 40)



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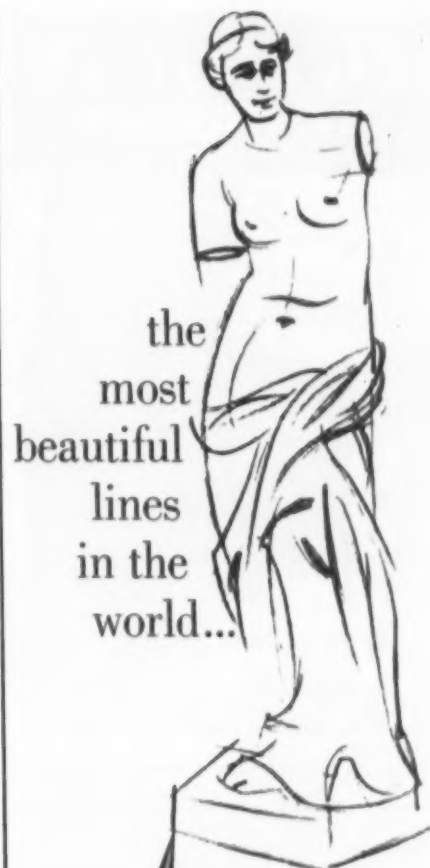
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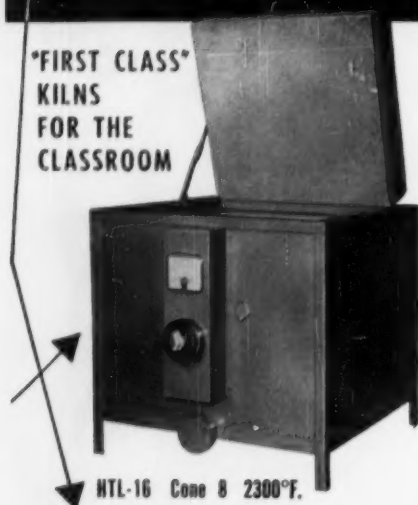
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(Continued from page 38)

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Art Films A catalog published by International Film Bureau, 57 East Jackson Boulevard, Chicago 4, Illinois, gives summaries of art films covering a wide variety of subjects. The crafts as well as fine arts, architecture, native arts, painting techniques and other areas in art are covered in the films offered in the catalog. The subject, running time, and sale and rental prices are given for each film as well as a summary. Write to the Company for your free copy of this catalog.

For Grade Schools Probably many of you have read the article by Helen Patton which starts on page 19 of this issue. The jig saw used by the youngsters is manufactured by Dremel Mfg. Co. of Racine, Wisconsin. This company offers you a catalog sheet which gives complete information on the power jig saws they manufacture for use by grade school children. Information includes complete descriptions, large illustrations of some items which may be of interest for children and the whole family to make.

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LETTERS



From Detroit, Michigan The art teacher, Mrs. S. G. Heath, of the Bulman School sent us some delightful drawings made by her first and second graders when they played the game, "Two Circles," from the article by Dorothy Calder in the December 1955 issue of School Arts. As you will recall, each child starts with a paper containing two circles drawn at random and sees what he can do with it. The drawing above was made by Ronald Bauer, a first grader, who gave it the title of "Binoculars." This game was suggested as a cure for sleepy imaginations, and it looks like it really works.

From Maple Heights, Ohio Principal E. W. Thomas of the Broadway School sent us some photographs of mosaics made in Gwendolyn Olds' third grade, inspired by the Here's How feature by Arne Randall in the February 1955 issue of School Arts. Various seeds, cereals, and other materials were pasted on paper to form designs. Pea beans and sunflower seeds were used in the third grade design below, which was photographed by Mrs. Edward Price, P.T.A. president. A number of teachers have sent us examples of children's work motivated by articles in School Arts. We are always glad to see these, although our space limitations do not allow us to share all of them with you, because it lets us know that School Arts has been helpful.



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Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

beginning teacher

SOME QUESTIONS CONCERNING ART EDUCATION ASKED BY FUTURE ELEMENTARY TEACHERS*

We, a class of junior and senior elementary education majors, are ready to intern. On the basis of our own past experiences in the elementary school, the courses we have had in college and, more recently, the visits made to classrooms, we have arrived at some tentative conclusions. With these in mind we present a few ideas and raise a number of questions for consideration by teachers.

1 What is the purpose of the art activity you develop with your boys and girls? Because purpose is so very important to keep in mind, are you consistently conscious of specific goals throughout your work? In addition to being aware of goals are you critical of them and receptive to change in order to provide the best possible learning activities for the children? Do you include art activity in the school day just to keep boys and girls "busy," to acquire some "decorations" for the room, to get a "break" in school routine, OR do you employ it rather to encourage creative behavior on the part of the children? Do you use it to give them an opportunity to think, to plan, and to experiment with materials in the use of color, line and shape in interpreting their ideas? Do you bring in art activity in such a way as to make their whole day's work have more meaning?

2 What criteria do you use for judging the children's art work? Do you have just one standard that every child must measure up to in his drawing, painting, modeling, constructing and designing? You do, if you give directed art lessons in which you ask children to follow your directions and get a result as nearly like yours as possible. You do, if you have children fill in mimeographed patterns of, for example, Easter "bunnies." Wouldn't individual standards for judging child art based on the following be more fair: (a) past experience in working with materials; (b) previous opportunity to express oneself; (c) personal integrity and honesty of effort; (d) parental stimulation; (e) improvement over prior efforts: more complex ideas, better organization of ideas in terms of meaning and design, deeper interest in the child's appraisal of his work; (f) general maturity level: physical, mental, social, emotional. There is great sensitivity and understanding needed on your part relative to establishing of standards if you are interested in each child's potential growth. Since teachers should be concerned with the development of unique personalities, your standards in order to be fair must be adaptable to each individual boy and girl.

3 Is your school democratic? Are democratic school-rooms too much of a challenge for a democratic nation? The way you work with your boys and girls can help them to learn to live as citizens in a democracy. Are you dictatorial in your work or do you encourage them to think for themselves? Do you consider their ideas valuable? Freedom in art can be a great challenge to children. It necessitates making of decisions, planning and taking on of responsibility. What can present a more challenging problem than a blank piece of paper or a heap of exciting scrap materials? Mary may never become a famous artist but art is worth her while if it challenges her thought, sharpens her powers of observation, deepens her emotional response, encourages her to take initiative and assume responsibility and, thereby, makes life more meaningful.

4 Do you take responsibility for the art instruction in your classroom? Or, do you feel that this is the work of the special art teacher? Both of you, working together, can develop an art program. You have a broad knowledge of children in general and occasion to know well the individual children in your group. The specialist, on the other hand, has general knowledge of what boys and girls might do in art on various developmental levels and special knowledge of art materials and techniques. Do you give your art teacher a chance to come in and help you with art problems you and the children can't quite solve? Perhaps you expect the art teacher to keep a regular schedule even if it interrupts some other activity. In any case, the effectiveness of the school art program depends upon you in great measure—on how you use art.

As we go into real teaching situations we will be asking questions of ourselves and others in the hope of resolving the problems we have raised. We want to remain open-minded knowing that there is always a way to improve our work.

*Art Education 301-5 class, Arts Education Dept., Florida State University. The ideas are those of the class working as a group. Coordinating committee included: Anita Albrecht, Dorothy Endres and Barbara Harless. Other members of the class: Valdeen Banks, Barbara Brown, Mary Jo Githens, Judy Hardenburgh, Julia Hargrove, Barbara Hughes, Caryl James, Shirley Johnson, Jean Jordan, Lina Lamar, Mary Locklin, Sylvia Locklin, Anne Printup, Kathleen Paras, Doris Roberds, Mary Turpin, Dorothy Wright, Patricia Wyatt. Instructor: Julia Schwartz.

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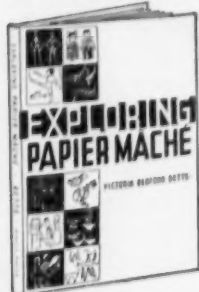
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ART FILMS

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

Why not take advantage of the many science films that are available? The first question you may ask is "how?" We go on sketching trips, we look at the world around us as stimulus for art work. This is the classical method of collecting visual information, but it is not the only one or necessarily the best one available today.

While we are so busy in our own area, we seldom look at films being used in the science area; yet many of them are more stimulating than the best of our sketching trips. We find things that we could never see if we depended on our eyes alone, within the limits of the sketching trips. An example of this would be the film, "Pin Mold," showing the life cycle of a typical fungus, and using time-lapse photography which helps show us in detail its beautiful growing forms.

We might look at the film, "Lassen Volcanic National Park," and see the beauty and grandeur of nature in northern California. We are shown the only active volcano in the United States; we find out how it was formed. Or we can see the animals of Africa in "African Big Game," an account of a natural history hunting expedition in Africa. A sport film such as "Sea Hunt" takes us underwater in the Mediterranean to show the beautiful forms that exist in a seldom-seen world. This material, to me, is background for much art stimulation.

(Editor's comment) We wonder when the teachers are also going to concede that there are a great many worthwhile films shown on television that are within the experience of the children. We ask them to draw their experiences during summer vacations but are apt to forget that they have television experiences every day. Walt Disney's nature films are an example. And it might not be too bad, once in a while, to re-enact a favorite cowboy thriller; blood, guns, and all.

BOOK REVIEWS

Dr. Ralph Beelke, who normally alternates with Dr. Edmund Feldman in editing this page, has recently accepted a new position as Specialist in Fine Arts for the U. S. Office of Education. The editor is pinching him for this month, but we hope he will be back with us soon.

Enjoying Modern Art, by Sarah Newmeyer, published by Reinhold, New York, 1955, price \$4.95. The author, who was publicity director of the Museum of Modern Art for fifteen years, is well qualified to write on the subject, and she does it in a highly readable manner. Directed to "intelligent people who have not the time, or perhaps the inclination, to make a study of modern art but would like to know what it's all about," she traces the modern art movement from the French Revolution to the present day. She quickly puts us at ease by telling us that we don't have to like everything, although we should give every artist a fighting chance, and that there is something for everybody in the great diversity that is the modern movement. She tells us something about the lives of various significant moderns, with many interesting anecdotal sidelights that help us understand the artist and his work. The 216 pages of text material is supplemented by black-and-white reproductions of 80 paintings. It is an excellent source of easily-read factual material, which should be supplemented by visits to museums and reference to color reproductions of their work.

Primitive Art, by Franz Boas, published by Dover, New York, 1955, price \$1.95. This is an unabridged republication of the first edition which appeared in 1927, with a new index. This popular-priced edition of a book which has been standard reference for almost thirty years is written from the viewpoint of an anthropologist who has a deep appreciation for primitive art. Its 376 pages of text include 323 drawings, photographs, and diagrams, analyzing fundamental traits in the art of primitive peoples. This economical edition is timely because of the close affinity between the highly imaginative conventional and abstract art of early cultures and the contemporary art of our day. Although limited in tools and materials, and often influenced by symbolic tradition, these peoples developed art of a high order that contrasts favorably with sophisticated art today.

Fifty Centuries of Art, by Francis Henry Taylor, published by Harper, New York, 1954, price \$5.00. For several years the Metropolitan Museum of Art has been publishing and distributing through the Book-of-the-Month Club albums of full-color reproductions of world masterpieces of art. In addition, the Museum has had full-color plates prepared for many other publications. The author was commissioned to prepare a book which would utilize the enormous investment made in color engravings so that these reproductions could be made available to the public in an economical book form. The result is a large 8 by 11 book,

new teaching aids

containing 342 full-color illustrations accompanied by explanatory text. The chapters are arranged under the following headings: Egypt and the Ancient East; The Art of Greece and Rome; Art of the Far East; The Art of Islam; The Art of the Middle Ages; The Classical Renaissance; The Venetian Renaissance; The Northern Renaissance; The Spanish School; Reformation and Catholic Reaction; The French Tradition; The British School; French Painting—The Modern Movement; and American Art. About two thirds of the reproductions are from the collection of the Metropolitan, with one third from other sources. This book of 184 large pages is available at a fraction of the cost if the plates had not been previously prepared. It should be in every library and in every school art room.

Handloom Weaving, by F. J. Christopher, revised by Lili Blumenau, published by Dover, New York, 1954, paper 65 cents, cloth \$1.50. This economical handbook for beginners discusses various looms, standard weaves, preparing the warp, choosing the materials, weaving with cards, and dyeing with natural dyestuffs. Sources of supply and an advanced bibliography are included. There are 68 illustrations in its 128 pages. In spite of the small 5 by 7½ pages, the author and editor have succeeded in presenting a great deal of information in a modest-priced volume. It should be very useful to both individual craftsmen and classes in weaving.

34th Annual of Advertising Art, edited and designed by Alberto Paolo Gavasci for the Art Directors Club of New York, published by Farrar, Straus and Cudahy, New York, 1955, price \$12.50. We have come to expect these annuals to be excellent examples of current advertising and editorial art, with the book itself a fine example in layout. This large 8½ by 11 book of 424 pages is no exception. It should find its way into the library of every practicing advertising artist, and will be a valuable reference to the art student.

International Poster Annual 1956, edited by Arthur Niggli, distributed by Hastings House, New York, 1956, price \$10.95. This sixth edition of a series on the world's best posters includes reproductions of posters by top artists from 23 countries. The 10 by 12 book of 160 pages contains some 500 examples, many in full color, and was printed in Switzerland. Explanatory text is in three languages, English, French, and German. This book will be a valuable reference on high school, art school, professional level.

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ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

It is necessary for me to have a bibliography on practices in the supervision of art in elementary and secondary schools . . . Many find in rather small systems where they teach one or more classes on the secondary level and "supervise" in the elementary school very great divergence in the attitude of the superintendents and principals as to their duties. This seems to be entirely an individual proposition. I hope to work with many of these teachers to establish a standard for this region. Missouri

Your problem is one of concern to many. Your plan to work it through with the folks most directly concerned seems to offer most assurance for a practical solution. I would suggest that you include on your committee not only art teachers but superintendents and principals. What do school administrators expect? What do art teachers expect? Are these expectancies reasonable? Is the child being served? Some phases of your problem are touched on at least by implication in the NAEA Fifth Yearbook 1954. Two recent books may be useful: *Growth of Art in American Schools* by Logan, published by Harpers 1955, and *A Foundation for Art Education* by Barkan, published by The Ronald Press.

Copies of state and city curriculum guides for art offer many suggestions. In the December NAEA Journal, Jobes' article on the Art Counselor may stimulate the thinking of members of your committee. It seems reasonable to assume that one of the most important phases of the art teacher's job is and always will be to interpret continuously to pupil, teacher, parent and school administrator the reasons for and values of art education opportunities for all.

Your State Supervisor of Fine Arts, Mr. Alfred Bleckschmidt may have a list of towns and cities that are being served by an art consultant. You could thus get a direct report on the effectiveness of art assistance given on call from your neighbors who are now working with such programs. You may be interested to know that a committee of the National Art Education Association is now in process of collecting information on this problem.

In the Child Crafts they will illustrate how to draw a boat, a cat, etc. What do you think about illustrating the examples on the board? Maine

Your problem raises others, doesn't it? What is important about a child's work? Is it important to teach drawing for the purpose of having the child follow directions? Are you most concerned that each child produces a result closely resembling your copy of a copy? You would not expect a

questions you ask

builder to finish off the roof before he had most carefully laid a firm foundation. Then you would hardly expect a child to take great leaps in his development. You may stimulate, encourage, and sustain the child. You may provide opportunity for the child to draw, paint, model with clay, papier-mâché or wire; to cut, tear and paste paper. You will read in any recent art education publication that the child needs art as a means of self-expression. As you accept this belief you will be careful to have the child do his own thinking and planning so that from each of your pupils you get self-expression and not a mere reflection of yourself. You will be patient if you find a six-year-old who is yet in the scribble stage of his growth pattern, or a nine-year-old who does not go beyond manipulation of art materials, or a twelve-year-old who draws like a six-year-old, because you will know that each child develops at his own rate. You will guide, you will help him to see his progress. You will help him to observe with increasing discernment. You will refrain from giving him a picture to color in or to copy because you will know that part of your responsibility to the child is to help him develop his own initiative, his self-confidence, his feeling of personal worth. How could we risk losing all of this to have a row of dull copies of some object that has no meaning to the child?

*How can I prevent children copying ideas from one another?
New Brunswick*

Let's consider the reasons why children copy from one another. Each child wants to achieve. He wants adults, his parents, and his teacher to recognize that he has achieved in an acceptable manner. He wants to hear adults express approval. (You may want to read about the needs theory as it has been presented briefly by Louis Rath—*An Application to Education of the Needs Theory*—1949; and Anna Burrell and Dr. Rath—*Do's and Don't's of the Needs Theory*—1951.) When you are motivating your group, can you give a little additional attention to the dependent or insecure child who might be inclined to copy the work of his admired classmate? Do you discuss fully with the children "what we will have in our pictures," so that each will have thought his picture well before he starts to paint his picture? Are you careful to have the child choose among his own experiences for his picture material? Do you give praise and encouragement sincerely and generously? Or are you aware of putting your approval frequently on the work of only a few so that to the child you would seem to be setting up a standard beyond his ability to attain? (This discussion will be continued next time because of general interest.

Walt Disney for President

EDITORIAL

This magazine has never endorsed a candidate for president of the United States, but we are breaking fifty-five years of tradition in urging the nomination and election of Walt Disney. It doesn't have to be right away. Walt can wait until the present candidates have had their day in the sun, but sooner or later he will be the man of the hour. Don't laugh. We are serious. We have had haberdashers, generals, football coaches, rail splitters, engineers, journalists, ranchers, tailors, surveyors, and architects in this high office. And every one of them has done a good job, considering the way the opposition party has invariably thrown monkey wrenches into their plans to give the people more and more for less and less. So, why not a practicing creative artist? The accomplishments of Walt Disney as an artist, in motion pictures, in television, and in other fields are so well-known to everyone that he needs no build-up with the voters. This in itself would eliminate the paper shortage and reduce campaign costs by many million dollars.

Most of our presidents have been either lawyers or military men, neither of which are very creative occupations. The lawyers are trained to go by the books, no matter when the law was written or how illogical it is today. Army officers are trained to follow directions from above without questioning the wisdom of the order. Each operates on what is basically a defensive psychology, aimed at preserving the status quo. Both lawyers and military men are schooled in the art of forcing people to do what they don't want to do by some form of intimidation, be it an ancient law or a modern gun. Some have had real leadership qualities, a sense of deep humility and high duty which overshadowed their training. And to save argument, let us put the major candidates of both major parties in this category. What we really need is someone with the devotion of Washington, the humbleness of Lincoln, the daring of Teddy Roosevelt, the wisdom of Wilson, the world vision of Willkie, the charm of Franklin D. Roosevelt, the persistence of Truman, the dry humor of Stevenson, the organizing ability of Eisenhower, and the integrity of Christ. Plus a little of Leonardo da Vinci.

We are advocating Walt Disney for president, not because of qualities which have made some of our presidents great, but because he has one quality which many candidates often lack. That quality is imagination. And the platform on which we propose to run him is simply "More Imagination in Government." We need someone who can figure out how to use the great productive capacities of this country to relieve shortages in food, housing, clothing, and other modern comforts, both here and abroad. We need the kind of imagination which will show us how to free the downtrodden peoples

of the earth from economic slavery while preserving our own standard of living; how to bring beauty where there is ugliness now; how to bring peace and fraternity where there is hate and suspicion. These are the problems of this century, and they require the kind of imagination that Walt Disney has. These problems will never be solved by going by the books, by resorting to expediency, or by adopting a defensive attitude in favor of the status quo. They call for the bold imagination of the artist whose vision and sensitivity enable him to see things as they could be.

Walt Disney is really many people, for he has hundreds of employees who help him create his fabulous productions. And when he goes to Washington he will certainly want to surround himself with others who can bring imagination to government. But a president who can imagine the solutions to our problems would achieve little unless the people have enough imagination to understand him. That is why it is so urgent in our schools today to develop imagination in our children. That is why there is no calling more important than that of the creative teacher of art, and no activity of the classroom teacher more important than those hours devoted to creative activity. So, let's be sure to recognize every sign of creativity and solid thinking in the classroom, no matter what it does to our plans for the day. And whenever a creative spark appears in any child let's feed it and fan it, and throw on gasoline instead of water.

Unlike other great countries, the United States has had no permanent official body to encourage the arts. Pioneering efforts by former Representative Charles Howell and others to secure federal legislation on the matter were recognized when President Eisenhower stated in his State of the Union message in January, 1955, that he would recommend the establishment of a Federal Advisory Commission on the Arts. Two similar bills which would accomplish this purpose are H. R. 7973 and H. R. 8291, introduced by Representative Frank Thompson, Jr., Democrat, and Representative Stuyvesant Wainwright, Republican. Both provide for a commission of twenty-one members, three from each of seven major fields of the arts: music; drama and dance; literature; architecture; painting, sculpture and graphic art; photography and motion pictures; and radio and television. Commission members would be nominated for presidential appointment by national organizations in the arts, and would be assisted by special committees in each area appointed in the same manner by the Secretary of the Department of Health, Education, and Welfare. Duties are very general, funds are subject to Congressional action, but it is a step in the right direction. Your message of support may be addressed to the sponsors or to Representative Graham A. Barden, chairman of the House Committee on Education and Labor. Think it over and do your duty.

D. Kenneth Winebrenner

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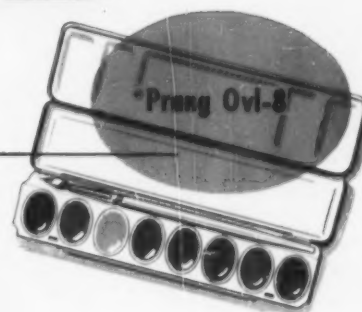
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